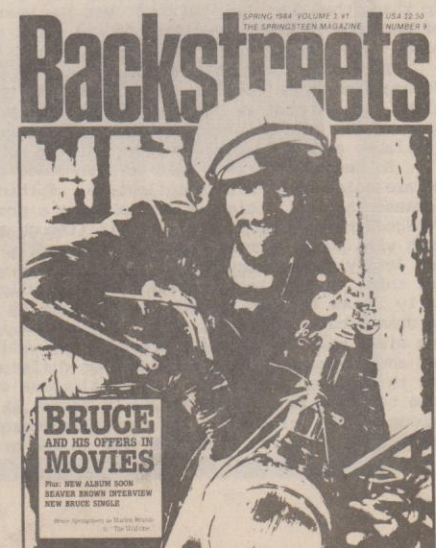
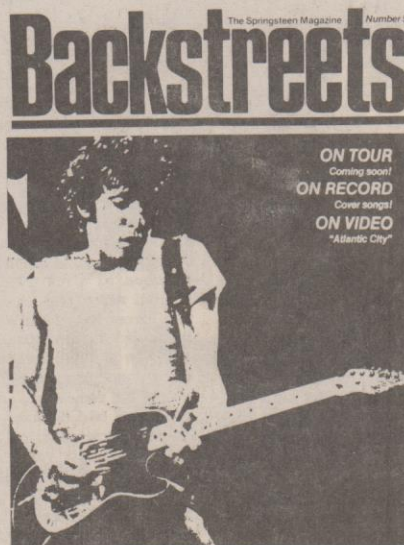
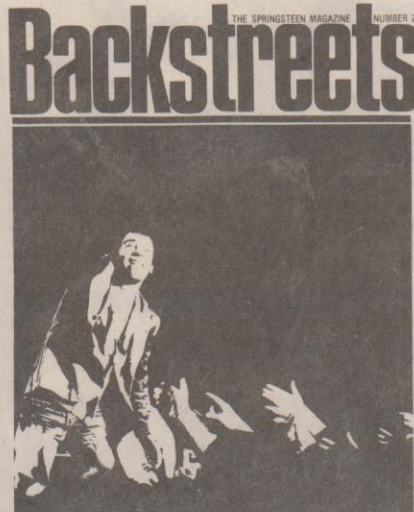


A special reprint edition of the first
nine issues of Backstreets Magazine

THE BACKSTREETS COLLECTION NOS. 1-9



On the backstreets

DATELINE: Seattle, Washington, September 1989. Who would have ever thought ten years ago that a magazine that began in my basement--and stayed there I might note for almost eight years--would be celebrating its ten year anniversary and seeing the publication of a major book of collected works? In the magazine industry, 99 percent of all new magazines fail within the first five years, and in the music publishing field that figure may be even higher.

But against all odds, Backstreets, the strange and unique publication I started for Bruce Springsteen fans continues on and we've recently published our 30th issue and seen the publication of "Backstreets, Springsteen: The Man and His Music," our 224 page hardbound collection published this fall by Harmony Books.

Why has Backstreets been able to survive? For many reasons, not the least of which is the loyalty and support of our subscribers, the Bruce Tramps who believe in the non-exploitative tone of our magazine. During the height of "Born in the USA" hysteria Backstreets did have more subscribers but even during the lean times--the non-album or tour years--our subscribers have been there. We don't exactly run Backstreets like most magazines in the traditional business sense and it has indeed been a labor of love. And as such, I don't so much consider our subscribers as "subscribers," instead I think of them as compatriots.

Backstreets may have been around for 30 issues but not many of our subscribers have been aware of us that long. We're still an extremely small operation in the relative scheme of publishing and we can't afford the expensive advertising and promotion campaigns of most magazines. We're talking about less Backstreets subscribers at the moment than the crowd at any single Tunnel of Love Express Tour concert--which shows that we still have lots of work to do.

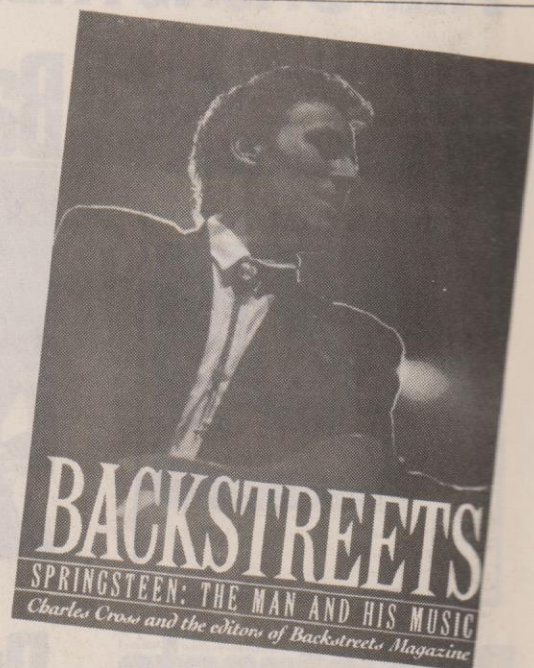
The magazine has been around for a long time and it wasn't until after issue #11 was out that our subscriber role finally topped 1,000. The first issue was given away free initially at Springsteen's 1980 Seattle show. The magazine wasn't actually available for subscription until after issue #4 and the initial subscriber list was so small I kept it in handwriting on a legal pad.

Eventually the magazine grew, as did the number of Bruce fans who knew about us. Our format has changed at least four times over the years but each time it has improved now the magazine is bigger than ever, has more color, and is more timely than ever before. It does lack some of the informality we had when we were a fanzine and chances are these days I don't personally lick the envelope your issue comes in as I did for the first 15 or so issues. The press run on the early issues was extremely small which was why they almost instantly sold out. At the time we never thought the magazine would ever develop into anything more than a small fanzine and we didn't think longterm and save many copies. Issue #1 was briefly available as a back issue and we sold it for \$1.50 and that sort of business sense is why I'm no Malcolm Forbes. The first seven issues are now sold out and all command collector's prices when they do come up for sale in instances of someone selling their collection. Many of the latest issues are also sold out as I write this--due to demand, printing supply, etc..

We have previously stated that we would never reprint any of the issues, because as collectors ourselves, we wished to respect the collectibility of those issues. But many fans have continued to write us, offering us outrageous prices for any issues we might have and begging that we at least xerox those early issues. So when we decided to put together a special premium as our subscribers to thank them for their support over the years and for their support of our book, a reprint edition of the first nine issues came to mind. And here it is.

This collection is meant to go hand in hand with the "Bound Volume" the bound collection of issues #10 through #26, the magazine-sized issues, that we briefly sold earlier this year. Though that item is now sold out, many of the issues in that volume are still available as back issues, at least at the moment.

So despite the fact that we have vowed to never reprint issues, we are doing so with this collection. I think we can justify it because this collection is available as a premium and has not been designed to be a collectible itself (though the way these things work with people actually selling our yearly Christmas cards at New Jersey record conventions, it probably will be). But I do not think this collection will hurt the collectibility of those early issues because the format and printing of this collection is dramatically different than the original issues. Issue #1 was one size, while #2 thru #5 were another, while #6 thru #9 were yet another size (all were printed at different printers). And for this collection, we've shrunk all those various page sizes down to a magazine format and to be honest it does lack the visual impact of the originals. And for space reasons some poster-sized pages that might ran 24 inches wide in the original issues, run



here on one page vertically since there was no other way to make this package work. And issue #1 at least, features three colors, not reproduced here.

On some of these issues, the original art was no longer available which means that the reproductions you'll find here had to be shot off a copy of the issue itself, not an ideal situation. You will also find some pictures from the originals missing and replaced by new shots and this is simply the result of losing the copyright on several pictures. So finally, if anything, this collection should make the originals more valued, since many people will read the material here and seek out the originals and their greatly improved reproduction and photo impact.

In a few instances here too, we've deleted material because it was no longer relevant (classified ads for example). One important thing to remember is that all ads still in this collection are from the old issues--do not write these advertisers. The one exception is the back page of the collection which is a current ad listing all presently available back issues of the magazine.

Also please consider that the material included here was from the very early days of Backstreets when we were a fanzine--fanzines don't take efforts to confirm facts and some of the errors reported here embarrass me. We were also much more catty about things and covered more of Springsteen's offstage life--all attributes common to fanzines but not in accordance with the standards Backstreets sets today. Do not judge us on the quality of the material here and consider that most of this stuff was for the eyes of 200 of my best Bruce buddies and was not for general consumption. Regrettably, some people out there--including some in Springsteen's management--still consider us the chatty fanzine that we were nine years ago and fail to note the consistent quality of our information. Take the stuff with a grain of salt as some of the material requires that. Can you believe that in our first issue we suggest that Blinded picture sleeves will only be worth \$40? That's hindsight for you.

Hope you enjoy this dose of nostalgia and hope you enjoy "Backstreets, Springsteen: The Man and His Music," the other side of the coin entirely. And thanks again for all your years of support because without you, we never could have done it. Thanks to the thousands of fans all over the world who sent in clippings, who gave me tickets to shows, who shared their experiences with me and took some of their precious time to listen to mine. No surrender.....--Charles R. Cross, Editor, Backstreets, 1989.

TRAMPS LIKE US....

Charles R. Cross

Backstreet

FREE
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SPRINGSTEEN POSTER

Bruce Springsteen: A spirit in the night

By Charles R. Cross

It wasn't until the second set that Bruce Springsteen really started getting loose. He had already played two hours of some of the most intense and powerful rock 'n' roll I have ever seen, frequently jumping into the audience, leaping from the speakers, dancing with the Big Man, Clarence Clemons, and sweating like a lunatic.

The show so far had been incredible but it was during the second set of his December 20, 1978 concert in the Seattle Center Arena that Springsteen went totally nuts. He played for almost three hours more, doing five encores, the final encore performed with the house lights on, after roadies had ripped down half of the p.a. and after 75 percent of the crowd had left. Only a few burnouts were standing around trying to recover from the show. Nobody was clapping. Suddenly a smiling grin appeared from the corner of the stage. Springsteen came running on pledging to play all night. It was a promise, and Bruce Springsteen doesn't break promises.

But Springsteen makes that promise come true every night he performs and he's created a fanatical following by doing so. Springsteen's Arena show was one of his best though there were other shows on the same tour just as incredible. And the 1980 tour, backed with new rock 'n' roll material, promises to be even better.

What makes Springsteen such a dynamic performer, aside from his awesome talent, is his understanding of the roots of rock 'n' roll. Springsteen, perhaps more than any other modern rock performer, realizes that rock 'n' roll is dance music, it always has been and it always will be.

Springsteen's songs are not just dominated by rhythm; they are packed with a strange form of energy that just forces you up on your feet. When Springsteen screams "Rosie come out tonight," he captures the essence



Bruce Springsteen on stage at the Seattle Arena, Dec. 20, 1978.

Photograph by Rex Rystedt

of rock 'n' roll in one phrase, his face covered with a mile-wide grin.

The new album, *The River*, finds Springsteen experimenting with rock 'n' roll dance tunes more than he has on previous records. The double album format allows him to include more partying rock that might not have made it onto a single disc.

Though nothing can match Springsteen story songs for emotional power, in concert it is the rockers that ignite the crowd and set Bruce on fire. With its raucous sound, *The River* capitalizes on Springsteen's frathouse rock and the result is a great party album.

But there is no recording out yet, on any standard issue album

or on any bootleg, that does justice to the power and emotion that Bruce Springsteen gives every concert. There is simply nothing else like it in rock 'n' roll.

Grateful Dead fans came up with their famous bumper sticker but anyone who's seen Springsteen live knows the truth: There's nothing like a Bruce Springsteen concert.



Born to collect Springsteen paraphernalia

By Charles R. Cross

Ken Deranleau is a man with an obsession. That obsession is Bruce Springsteen; the man, his music, and the paraphernalia.

"In certain respects," Deranleau says, "I live for the next Bruce concert. It almost makes my year. It's better than sex."

Deranleau is a Springsteen collector and his obsession with Springsteen runs much deeper than just seeing concerts. He collects any and everything associated with Springsteen; posters, records, buttons, video tapes and clothing.

In terms of recordings, Deranleau has close to 30 bootleg albums and almost that many bootleg singles. He also collects foreign and promotional copies of Springsteen's standard issues. That means he collects the standard issue, the promotional copy, the German copy, the Dutch copy, the Italian copy, and any other foreign copy he can find. All these records are the same except for different numbers on the cover.

Deranleau has bootleg recordings that he's never even listened to. Their value is decreased once they are opened, though Deranleau is unlike many record collectors in that his collection is not for sale at any cost.

"It's so easy to sell an item here and an item there," he said. "When you're living in poverty it's easy to take \$20 for something. But I'd just spend it on food or gas or pay the oil bill. Then pretty soon, I'd be sorry."

Though Deranleau counts himself among eight or ten serious Springsteen collectors in the nation, he admits he can't compete with the big boys. "I



Ken Deranleau surrounded by his records.

Photograph by Kathleen Gammon

could easily sink \$10,000 on Bruce stuff," he said, "but where am I going to get that kind of money? But some of these collectors have money to burn and to them spending \$300 on a single item is nothing."

Deranleau's most prized item (apart from his *Born to Run* jacket) is a silkscreen of Springsteen on canvas. His is the only copy made before the screen was destroyed.

Though he has plenty of Springsteen albums to choose from, Deranleau says he usually sticks with the standard releases.

But, sound quality aside, Deranleau feels there is no comparison between Springsteen on record and Springsteen in concert.

"Once you've seen Springsteen live," he said, "there's no substitute. The visual element is so important with him. It's not a religious experience but it gives me a strange feeling that in some ways feels like a religious conversion."

"And in concert," he adds, "that sucker smiles all show long and no record has been made that can capture that."

The 6 hottest Springsteen collectables

This is a list of some of the rarer and/or most expensive Springsteen collectabilia.

1. **Bruce's car** — About two years ago, as per an ad in *Goldmine*, you could have bought the 1955 Chevy Bruce used to own (or was it 1957?). Apparently Springsteen had trouble with people ripping parts off the car and decided that it wasn't worth the trouble. Price: About \$8,500.
2. If that sound a little expensive, try a *Born to Run* or *Darkness on the Edge of Town* satin baseball jacket. A genuine *Born to Run* jacket (beware of copies) runs from \$200 to \$300.
3. Another hard item to find is a **Japanese promotional 10 song sampler** containing songs from the first three American releases. Right now, with wealthy collectors bidding outrageously high for the few copies around, these gems are going for \$200 to \$300. As more make their way into the country the price should drop to \$150. CBS-Sony label.
4. **Bruce's first American single**, "Blinded by the Light," B/W "The Angel" (Columbia 4-45805), had a picture sleeve. Finding one now is not easy. Buying one from a collector may cost you as much as \$50, but you're being cheated if you pay more than \$15.
5. No collection should be without a ***Darkness on the Edge of Town* picture disk**. These are readily available in record collector's magazines like *Goldmine* or *Trouser Press* though they cost from \$75 to \$125. Of course, you'd never want to play one.
6. A new item just out is the 12" single of "**Detroit Medley**" from the No Nukes concert. Pirated copies abound and prices run from \$20 to as much as \$100.

— Ken Deranleau

Springsteen's bootleg albums

1. You Can Trust Your Car to the Man Who Wears the Star (2) — From 1976.
2. Fire on the Fingertips
3. "E" Ticket — alternate studio tracks some without vocals.
4. Firewax — Also known as Fire or Fire Vinyl. Contains a great version of "The Fever."
5. Piece de Resistance (3) — A personal favorite.
6. Live at the Hammersmith Odeon
7. Live at the Roxy (2)
8. Roxy L.A. in Stereo (2)
9. Return to Rock 'N' Roll
10. Prove it Every Night — Two interviews plus "Good Rockin' Tonight."
11. Bruce Springsteen and the E Streeters, Live in the Promised Land (3)
12. Hot Coals from the Firey Furnace
13. King of the Alley — Many unusual tracks.
14. Thunder Rouge
15. Bruce Springsteen '78 (2) — Live in Cincinnati.
16. Springsteen Raises Cain (2)
17. Flat Top and Pin Drop
18. Ragamuffin Gunner (2) — Lots of unusual tracks.
19. The Jersey Devil
20. Harley in Heat
21. Philadelphia Special (3) —

Tonight."

11. Bruce Springsteen and the E Streeters, Live in the Promised Land (3)

12. Hot Coals from the Firey Furnace

13. King of the Alley — Many unusual tracks.

14. Thunder Rouge

15. Bruce Springsteen '78 (2) — Live in Cincinnati.

16. Springsteen Raises Cain (2)

17. Flat Top and Pin Drop

18. Ragamuffin Gunner (2) — Lots of unusual tracks.

19. The Jersey Devil

20. Harley in Heat

21. Philadelphia Special (3) —

Red, white and blue vinyl.

Includes Gary Bussey on "Rave On" and "Quarter to Three."

22. Agora, Part 1 (2)

23. Agora, Part 2 (2)

24. October Stories

25. More Greetings from Asbury Park, N.J.

26. The Boss of E Street — "High School Confidential" and "Pretty Flamingo."

27. Box O' Rocks (5)

28. Bruce Springsteen Live (2)

— From the Bottom Line.

29. Great White Boss (3) — White vinyl.

30. Paid the Cost to be The Boss

— Ken Deranleau

You Review the Springsteen Concert

Tonight after the show, call 223-3916 with your reactions; good, bad, or indifferent. Tomorrow morning, we'll have a montage of comments, once per hour between 8 a.m. and 2 p.m.

Listen tomorrow and if you heard your voice on 102½FM, call us and we'll set aside a Springsteen tour sweatshirt for you.

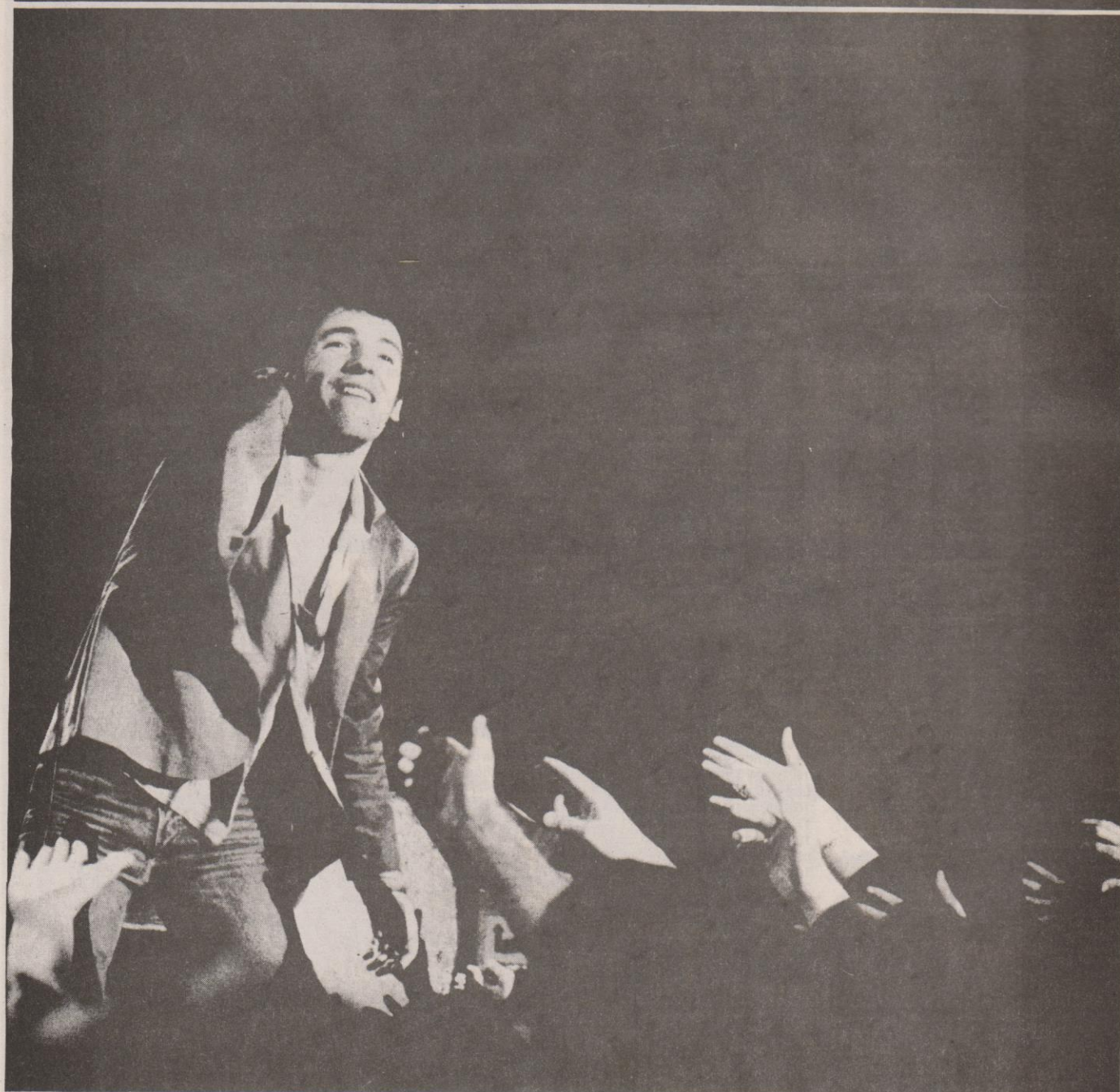
KZOK

Backstreets

Backstreets is conceived and edited by Charles R. Cross and sponsored by KZOK. Photographs of Bruce Springsteen by Rex Rystedt. Special thanks to Grant Alden, Janet Wainwright, Norm Gregory, Rex Rystedt, Kathleen Gammon, Ken Deranleau, John Kohl, Bob Newman and Bruce Springsteen who made rock 'n' roll mean something again.

Backstreets

THE SPRINGSTEEN MAGAZINE NUMBER 2



REX RYSTEDT PHOTO

Those of you unfamiliar with the concept of a fanzine may at first be a little surprised by Backstreets, a whole magazine devoted to news relating to Bruce Springsteen. But if you've ever had the pleasure of seeing Springsteen live you understand the raw passion he brings out in his fans, fans that travel thousands of miles to see him perform live, fans who spend their life savings on rare collectibles and records, fans who spend their rent money publishing whole magazines of Springsteen news.

Backstreets is published by Springsteen fanatics, for Springsteen fanatics. Our overwhelming love for the music of Springsteen ranks us no longer in the fan category: We must be labeled fanatics or lunatics.

The lunatics here at Backstreets plan to bring you interesting and newsworthy articles on Springsteen, on collecting Springsteen, and on the scene around his music. We hope to bring to Backstreets an intelligence that will make this magazine more than a gossip rag. Each issue will feature a two page poster of an original photo of Springsteen. With each issue we also hope to bring you up to date on touring plans, on new recordings and on rare collectibles. We also hope collectors will use this magazine to connect with other Bruce collectors around the nation (we, to be honest, are more than a little sick of skimming through pages upon

pages of Goldmine looking for Bruce stuff).

Unlike Thunder Road, the other major Springsteen fanzine of consequence, we plan to keep Backstreets small and accessible. We don't plan to cover any other artists (with the exception of Bruce's best buddies) and we don't plan on circulating to a mass audience. At best this is a magazine that will appeal to a small subculture of the music spectrum. And before anyone starts to ask "Don't you think any other artists are any good?", we'll answer yes, it's just that in the field of mainstream rock, there are few artists like Bruce Springsteen.

Also so that no one gets stuck with a subscription to a magazine that doesn't publish anymore, we will only circulate singles issues once they are planned or published. We'd hope to publish three times a year.

If you have any information that Springsteen fans would find interesting, or any original photos or clippings, send them to Backstreets and we will share them with other Springsteen fans nationwide.

So welcome to Backstreets. If Bruce Springsteen himself were introducing this magazine, we'd like to think he'd tell that great long story about God descending on the earth and rewriting the ten commandments. The 10th, or course, is "LET IT ROCK."

BACKSTREETS is the quarterly Bruce Springsteen fanzine. All contents are copyright 1982 by Backstreet Records. Additional copies of Number 2 are available for \$3 from Backstreets Records, PO Box 51225, Seattle, WA 98115. A few copies of issue Number 1, four pages including a poster, are still available for \$1.50 at the same address.

Advertisers and collectors can use the pages of Backstreets to communicate with thousands of Springsteen collectors in the Northwest and nationwide. Write Backstreets Records for advertising information. If you'd like to get on our mailing list to be notified of Number 3, to be published in the summer of 1982, write us and we'll let you know when the next issue is out on the streets.

Writers:
Charles R. Cross
Ken Deranleau

Photography:
Kathleen Gammon
Kelly Gordon
Rex Rystedt

Special thanks to Rex Rystedt.

New slew of bootlegs

Despite recent court rulings against bootleggers and a crackdown by the FBI on retailers in certain parts of the country (after recent FBI raids, bootlegs in Seattle and Portland are as hard to come by as "Spirit in the Night" stock singles) the never ending tide of Springsteen bootlegs has grown in recent months.

And as the numbers of bootlegs have grown, so has the quality of certain bootlegs.

The best bootlegs by far, perhaps the best bootlegs in the history of bootlegging, are the three Swedish triple sets: Teardrops on the City; Follow That Dream; and Moving On To Stockholm. All three are three record sets pressed on high quality vinyl, stuck in attractive four color covers and put together with as much care as a record company would. The sound quality is as good as any live album ever released by a rock artist.

Of course these things are readily available at your local Tower. They were only pressed in limited editions of

500 and at least Teardrops has been very hard to get in the U.S. And these things certainly haven't been cheap: More than \$100

for each set seems to be the price these items can demand.

Other new boots include: A U.S. release of Teardrops; Boss hits Botson; Do I Have to Say His Name (good quality and color cover); Warrior's Rest and Because the Night (both Italian pressed); Boss Hits Badlands (German press); Live in Philadelphia; Box File (3 record set with the Wembley U.K. show but poor quality); picture discs of Ragamuffin Gunner (parts 1 and parts 2), of You Can Trust Your Car, of Winterland, and of Great White Boss; Live in Zurich (two versions of this, one with one record another with two); Live in Amsterdam; and probably 20 other titles that we haven't come across yet. Most of these are worth collecting either for the rare performances or for the sound quality. A few we would recommend you avoid

though: Six Pack to Go which is an rip off that includes the two Agora albums and one other disc with new labels stuck on them; and Criminals and Artists which is an E Ticket reissue that sounds awful.



On lips

No news yet on any live Springsteen dates for the upcoming year. If he holds to history, Bruce will probably play some kind of benefits for laid off autoworkers or the Asbury Park Engineering Department sometime in the next year. Bruce is reportedly working in the studio, starting once again, the long marathon process of putting an album together. CBS has been pushing for a live album, we hear, to get some product in the stores but Bruce, as always, is being stubborn. Divine intervention is the only way we'll probably see a new release before 1983.

While Springsteen has not announced plans to tour, Clarence Clemons has been playing up and down the east coast with a band called the Red Bank Rockers. The dates were too close to pressdate to find out in any "unannounced" guests appeared.

Spotted on license plates in both California and Washington: BRN2RN. If that takes you more than three seconds to figure out maybe you shouldn't be reading this magazine. Also seen in California (where personalized license plates can have seven characters): THINDR RD. If you've seen any others please drop us a line.

Miami Steve is reportedly in the studio working on Gary U.S. Bonds new record. Springsteen is giving some background work but isn't slated to have coproduction duties this time out.

Bruce's buddy Graham Parker has a new album coming out soon that is reportedly mostly acoustic. No word on whether or not he follows up "Endless Nights."

Speaking of Graham Parker, his former guitarist Brinsley Schwartz said in a recent interview that Springsteen is one of the American musicians he admires most. "Bruce Springsteen is the last person to break through (into the popular charts) with any integrity." We couldn't have said it better. Brinsley recently toured the states with Garland Jeffreys, another talented artist who has ties to the E Street Band. Garland added that apart from his present touring band, he'd rather be backed by the E Streeters than any other band in rock. Since much of Garland's music relies on a heavy reggae influence that would create an interesting concept: Gary Tallent playing reggae?

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While Bruce has more than one woman after his heart, he's also got a few after his ass. The New York chapter of the National Organization for Women has called Bruce sexist for his references to women as "little girls" in his songs. Kathy Tepes, a NOW spokesperson, wrote in a letter she sent Springsteen, "To counterbalance your rough and tough image with your nickname, 'the boss,' I for one call you a Twinkie and Brucie."

According to a recent Creem, Bruce was spotted at a performance of the eight hour marathon play Nicholas Nickleby where he was mobbed by fans. Creem also says that Springsteen has definitely given a song to Dave Edmunds, which Edmunds will record on his upcoming new release, his first on Columbia Records.

In case you missed it in Rolling Stone, both divorce and marriage were hot for the E Street Band last year. Gary W. Tallent got a divorce while Max Weinberg, Danny Federici, Clarence Clemons and Roy Bittan all tied the knot.

Reproduced below is what is, as far as we know, the first mention ever of Bruce Springsteen in a major publication. It's from the random notes page of the January 1972 Crawdaddy. They even misspelled his name!

DID YOU KNOW?: That the biggest selling album ever—6 million records and tapes sold in the U.S., 13 million world wide—is "The Sound of Music" soundtrack?



Works in Progress

Wings and Harrison albums out by Christmas???...Elton John's "Don't Shoot the Piano Player"...Something from—are you ready—Raquel Welch...live recording of the Ann Arbor Blues Fest...Neil Young album to coincide with movie and tour...Three Dog Night's "live-in-Europe"...Soundtrack to Jane Fonda's new movie, "Steel Dawn" featuring Gravenites, Bloomfield, Butterfield and Maria Muldaur...for Xmas the Bobby Fischer How-To album...The Beach Boys' "Holland" coming mercifully hot on the heels of the lamented "Car and the Passions" lp and featuring a 15-minute fairy tale written and narrated by Brian...solo Jorma Kaukonen, acoustic, produced by Jack Casady...debut album of the heralded Bruce Springsteen...live Stones-Stevie Wonder...James Taylor's "One Man Dog"....

On record

'Santa Claus' officially comes to town

After years of sitting around on tape, after countless bootlegged versions, and after much pressure from Columbia Records, Bruce Springsteen finally consented and his dynamite version of "Santa Claus is Coming Town," was officially released. The song was included on the album "In Harmony 2," a children's album and was released just in time for Christmas.

The version of Santa Claus is the same version that had been released more than five years ago on a tape given to radio stations. It is also one of the most bootlegged versions as a result and it's official release sounds like exactly what you'd expect. The sound quality, though, is excellent.

The In Harmony 2 album features cuts by other popular CBS artists like Billy Joel and Barbara Striesand. It follows the release of In Harmony 1, a Warner Brothers record that contained several rock stars doing children's songs. Springsteen's "Santa Claus" is easily the most rockin' of all the cuts on the album and certainly something to nurture your child ren with.

Originally Columbia also planned to release "Santa Claus" as a single hoping to capitalize on the Springsteen audience that has been ravenous for new product. But after careful consideration, Columbia decided that release of the single would greatly hurt the sales of the album--Springsteen being the strongest artist on the album. Rumor has it that some singles were actually pressed but never released though this cannot be confirmed.

Columbia did release two promo versions of the single though.



One was on a 12 inch just like the "Detroit Medley" 12 inch and the "Fade Away" 12 inch. It has a black cover with a cut out hole for the label and it features a sticker. The 12 inch has a white label.

There also was a promo release of a seven inch single of "Santa Claus" much like the standard seven inch promo series. It has white label and came with picture sleeve. The picture sleeve is a four color reproduction of the cover of In Harmony 2 and while it's not the best graphic design of any album cover it's

a neat item for any collection. The seven inch also has been much harder to find than the 12 inch and with time will probably be the most valuable item.

The music, for any of you who have never heard Springsteen's version of "Santa Claus," is just fabulous. For those of us who follow Springsteen's career there is nothing in the world that sounds more like Christmas than to hear Bruce sing out "you better be good...." To really appreciate this song though you must see it live where Clarence comes on stage in a red suit wearing a Santa Claus hat.

Rockin' and rollin' all around the world

New foreign releases

There were many, many singles off "The River" released in other countries. What follows is an admittedly incomplete list of some of those singles. Let us know if you know of other obscure releases.

Brazil: Hungry Heart/Stolen Car (ps).

Canada: Hungry Heart/Held Up (same PS as US); Fade Away/Be True (same PS as US); Wreck on the Highway/Stolen Car (PS ?).

Australia: Hungry Heart/Held Up (same ps as US); Fade Away/Be True (ps?); The River/I'm a Rocker (ps?).

Japan: Hungry Heart/Held Up (two issues, one with US ps and one early release with different ps in four color); I Wanna Marry You? (ps).

Philippines: Hungry Heart/Held Up (same ps as US).

France: Hungry Heart/Held Up (ps) (all French releases are on both brown labels and on red labels); The River/Ramrod(ps); Cadillac Ranch/Be True (ps).

Italy: Hungry Heart/Held Up (ps); A 12 inch single of Hungry Heart and a Jukebox promo with a Bruce song.

Spain: Hungry Heart/Held Up (ps); The River/Independence Day

(ps); Sherry Darling/Be True (great ps).

Holland: Hungry Heart/Held Up (with US ps but with three different backs of the picture sleeves); Sherry Darling/Be True (ps); The River/Independence Day(ps); The River/Ramrod (ps).

U.K.: Hungry Heart/Held Up (with US ps though two versions exist: one with black ink, one with blue ink. Also all UK releases were released two ways: both with brown plastic label and with red paper label); The River/Independence Day (ps); Sherry Darling/Be True (ps); Cadillac Ranch/Wreck on the Highway (ps).

In concert



REX RYSTEDT PHOTO

As requested: Live around the world

In August of 1980 Bruce Springsteen and the E Street Band began a marathon tour that took them to more than 200 cities in countries all over the world. The tour which lasted almost two years with Bruce only taking time off when he had rocked himself into serious exhaustion, is one of the longest and one of the most successful in rock history. Though it didn't come close to making the amount of money the Rolling Stones recently picked up with their tour, it still grossed millions of dollars, pounds, yen, and marks (Springsteen didn't play Superdomes either). This was the tour though that took Springsteen from the medium sized arenas and halls into the sports arena. And though Springsteen seemed to try even harder to rock all night (the shows were his longest ever) as if to counterbalance the effect of the concrete monoliths he was performing in, the shows clearly lacked the intimacy and power of his previous concert tours.

The concerts included more than half the songs from "The River," but Bruce still couldn't leave out most of the tunes from "Darkness." Because of time

though he did cut several songs out of his set from his first two albums ("Rosalita" of course, stayed in and got better and better each night). As the tour progressed Springsteen threw in a variety of new songs including a song about the death of John Lennon and Elvis Presley called "Comeback Johnny," and several other new tunes. Towards the end of the tour, Creedence Clearwater's "Who Will Stop the Rain" became standard fare as did "This Land is Your Land."

There were several surprises, as usual. In the concerts I saw, Seattle featured a version of "Good Rockin' Tonight" for the first 50 fans who came early; Portland got a rave-up version of "On Top of Old Smokey;" Los Angeles had Jackson Browne the first time around and during the Vietnam Veteran Benefits Flo and Eddie came out for "Hungry Heart," Tom Waits helped sing "Jersey Girl;" Greensboro, North Carolina actually heard a version of "Sandy;" and there were plenty of other special events for those crazy and lucky enough to follow the tour.

Strangely enough, of all the

dates on the tour I saw (sitting everywhere from the front row to the back forty) the very best was the second show in the Oakland Coliseum at the end of October 1980. I had the flu and kept falling asleep during the first half of the concert, but during the second half there was a magic that just lit the place on fire. Most of the new tunes off "The River" rely heavily on hot guitar riffs and that night the sound was just excellent. And though I was sitting about a mile away from the stage the show just had this special sound: Bruce was ready to rock as if his reputation depended on that one night.

Fans of the Grateful Dead say that "There's nothing like a Grateful Dead concert." Perhaps, but anyone who had the luck to see Springsteen live in the past ten years knows that there is nothing so life inspiring as hearing the first three chords of "Rosalita" ring out from that funky old Fender. Where the E Street Band and their lunatic leader play, be it Amsterdam, Atlanta or Aberdeen, we know Rosie is out there rocking and rolling all night long.

BRUCE



SPRINGSTEEN

REX RYSTEDT PHOTO

photographs by Ed Gellucci

On collecting

Six of the hottest Bruce collectibles

Script cover 'Born to Run'

The script cover is the infamous advanced pressing of the "Born to Run" lp. It's most obvious feature is that the writing on the cover is hand scrawled as opposed to the standard typesetting. The picture on the cover and inside is also printed with a different process giving the image more of a sepia tone. The inside has no type and the label says "advanced pressing." Mint copies of this also should have the mailing sheets that came with the album. This really is one of the nicest Bruce items available and it is a very limited edition. Copies were sent to critics and radio stations and the number released could not have been much more than 1,000 though we've never really heard. These usually sell for a couple of hundred dollars IF you can find one.



'The Last American Hero'

This record is also one of the most famous Bruce items and also one of the most rare. It is a greatest hits type package, released in Japan and even then only to a few radio stations. It features a great black and white cover and all kinds of cool Japanese writing on the back. This is the best official collection of songs (much better than "As Requested") and if you'd ever dare play a copy you'd hear the improved quality of a Japanese pressing. This was released in 1978 just after "Darkness" and only a few copies have ever made their way over to America. Even in Japan these are impossible to come by so we can only guess the number pressed was very low. This record has gotten very expensive: Last one we heard of sold for \$550.



Seven-inch picture disc

This really isn't a picture of a seven inch picture disc: it's just what we've been told it looks like. It is a seven inch black and white version of the cover of "The Great White Boss" (Bottom Line shows) and the music on one side is Santa Claus. Normally this wouldn't be very rare since it's just a standard boot that lacks quality in recording and in the pressing of the disc. But with this particular record, the FBI took a great interest in it's release and busted the bootlegger on the day it was to be distributed. Only 15 copies had been sold, the story goes, so this rather ordinary single has become rare by it's limited edition. We've heard of other bootleg single picture discs that have been printed in editions of one. Value: \$100.



'The Promise'

There are hordes of bootlegged Springsteen albums and many of them are collector's items. This is a standard greatest hits boot pressed in Canada two years ago that normally we wouldn't think of putting in an article on great collectibles. But it seems that when these bootleggers said they only pressed 200 they weren't kidding. The quality of the songs is pretty good for a bootleg and the selection is just great. The cover is a black and white photo and the back is a xeroxed insert. One we know of recently sold for \$150. Other very rare boots are The Bottom Line, on Coral, The Demo Tapes, a European bootleg, and Ain't Nobody Here From Billboard Tonight. Most other boots have been printed in very mass quantity.



'Spirit in the Night' stock

Common sense would tell you that the second single released by a young kid from New Jersey would be bought by at least a few record collectors. Still for some reason the stock release of Springsteen's "Spirit in the Night" b/w "For You," is impossible to find. We can't show a picture of it because we've never seen it. It was first thought not to exist but in recent years several copies have appeared. Perhaps this was released but no one bought it. Perhaps it wasn't commercially released. The promo copy is expensive but easy to come by. This is easily the rarest Springsteen item that is not a promo (Blinded by the Light picture sleeve is also hard to come by). So few copies of "Spirit" ever go on auction that we can't tell you what it's value is.



God knows what else

There are many other very rare Springsteen items not written about here including gold records, acetates, test pressings, and all kinds of foreign pressings that are very rare and very expensive. There are plenty of other boots and plenty of promo 45s that we wish weren't so rare. But the rarest Bruce collectibles yet are probably the many items we don't even know of. We've heard of rare tapes of Springsteen singing at home, of hundreds of unrecorded songs, of Bruce singing everywhere but in the shower, and even some tapes we've heard exist of Bruce and a friend singing Christmas carols. Someday maybe some of these tapes will be bootlegged or released by Columbia. Maybe not. Their existence gives zest to our dreams.



In interview



Springsteen interviewed by nine-year-old

What follows is one of the strangest, and most interesting interviews Springsteen has ever done. It was conducted by a seven year old and was originally printed in *Bread and Roses*. Nathan King Schaefer first wrote a review of Springsteen's Notre Dame University concert back in October of 1976 for the *Milwaukee Bugle-American*. That review lead to one of the only interviews Springsteen granted in 1977.

Nathan: Did you play any instruments when you were a kid?

Bruce: Yeah, when I was nine years old I saw Elvis Presley on TV and decided I wanted to play the guitar. So I went down to the music store and got my mother to get me a guitar, and I rented it for six dollars a week. But my hands were too small, they were really small, they were probably just a little bigger than yours, and I didn't have the patience and they weren't teaching me any rock and roll so I gave it up after awhile. But then I started again when I was thirteen. I tried to play the accordian once, but I couldn't get that squeezing in and out.

Nathan: How'd you get to be a rock and roll star:

Bruce: Oh, let me see, it wasn't easy. Well there two stories to that. One is I ran into this guy that knew this guy that knew this guy that got me into this big building, this record company, and I went up and auditioned by myself with a guitar....That's one story. And the other story is I was driving down this dark road, it was me and Clarence and Miami, and I was about sixteen. And all of a sudden out of the sky came this big light, and came down, side-swiped the car, and ran us off the road into the swamps. So we had these girls with us and they were mad at us and were yelling at us, but like we looked over there in the field, and there was this flying saucer sitting there in this field. So I got out of the car and went over there and this flying saucer had on the side: "Big Daddy Don Garlits." It had an STP sticker on the side of it and a guy jumps out and says: "Hey, which way is it to the New Jersey Turnpike?" So nobody told him 'cause we were mad, he wrecked our car and put us off the road. So eventually we got down to it, and we made a deal that he'd give us three wishes and we'd tell him which way to the turnpike so he could get back to outerspace. So Clarence wished for a white suit, Miami wished for a red suit and I wished to be a rock and roll star.

Nathan: Where were you born?

Bruce: Asbury Park, New Jersey.

Nathan: Oh, that's nice.

Bruce: Yeah, it's okay there. There's a boardwalk and stuff. It's like machines and rides.

Nathan: What would you do if one of your players quit?

Bruce: Oh, I don't know, I guess, ah, we change members occasionally, not too much, certain guys like the "Kahuna," me and Clarence and Steve....

Nathan: Would you just go on or something?

Bruce: Oh, sure, sure, I'd go on if it was just me. I'm one of these guys actually like no matter what happens I can't never stop, I got no other choice.

Nathan: Yeah, I know....That's about it, what I wanted to know.

Bruce: Oh that's it...okay...well, you know, I really liked your story. I thought it was real good, and like I don't talk to nobody else on this whole tour except you...you know that...I ain't doing any other interviews except with you....Anytime you want to do a story let me know.

Nathan: Thank you.

Off the wall

Reproduced here is one of our favorite Springsteen posters of all time. This poster was littered all over Paris two summers ago when Gretchen Lauber ripped it down and brought it back to the United States. It seems to be advertising an appearance by some American bands and by Orchestral Manoeuvres in the Dark but since our French is a little weak we really can't tell you what it says. It does seem to say that the artist sees Elvis, Springsteen and Reagan as his three icons of America. We've got some problems with throwing Elvis and Bruce in with the likes of Reagan. The original poster was reproduced in red, white, and you guessed it, blue.

26 MARS 1981 - N° 2 - 4 F 32 Fb

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Number 3

ON TOUR

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LAWRENCE KIRSCH/SPARROW PHOTO

On video

The video revolution comes to collecting

By Billy Ramone

If you've taken a break from listening to all your records recently and turned on your television you might have noticed that the video revolution is here: The television set has now become a whole entertainment center with cable channels, Showtime channels featuring rock musicals and movies and rock video stations. Add to that the rapidly expanding field of collecting video tape of rock performers in concert and you have a full blown phenomenon.

Springsteen collectors have embraced video wholeheartedly and one can understand why when you consider the thrill of coming home from work and being able to plug a full length Springsteen concert into your VCR system. But as with any new field of collecting, there's a lot of misinformation and ripoffs.

For your information we've compiled here a list of all the Springsteen video we're aware of and a few assorted rumours we've heard of but never seen. There are two considerations when rating the quality of a video: The quality of the concert itself and the quality of video copy. A bad copy has lots of glitches, snow and dropouts.

One word of consumer advice: There are ripoff artists selling lots of this stuff for lots of dollars. We've heard many reports of people buying fifth generation video for hundreds of dollars. Video will eventually be as common as tape: Don't pay a fortune for it unless it's just great quality and second generation. Video is listed chronologically.

CBS Record Convention, 1973, 15 min.
This was filmed at the historic convention in Ahmanson Theater and contains half of "Wild Billy's Circus" story and half of "Thundercrack" along with shots of circus freaks. It was filmed as a commercial with a voiceover about the first two records. The songs are great, the video is very good and very rare.

Southside Johnny Commercial, 1977, 25 min.
A video promo for Southside's first album featuring Bruce and a few E Streeters and Dave Marsh who is obviously fucked up out of his head. The performance is good but the video quality is pretty bad. Comes in color and b&w.

St. Paul, MN, 2/19/77, 15 min.
This was shot on a hand held 8 mm camera and due to that format only halves of songs are on the video. The camera also was very distant and you really can't even tell that it's Bruce on stage. This is easy to get but not worth the trouble.

Darkness Commercial, 1978, 30 sec.
Promo commercial where Bruce sings part of Rosalita. Commercials are also available from Canada and Europe. Quality is very good. Also from this time period are various news broadcasts from New York and Los Angeles. These feature short interviews and some stage footage. They ask the usual dumb questions: "Why are you The Boss?"

Old Grey Whistle Test, 1978, 35 min.
This is the BBC Broadcast that was used in the U.S. show, "Heroes of Rock 'n' Roll." It contains Bruce doing "Rosalita" and the New Haven interview. It's hard to find and the filming quality is poor.

Phoenix, AZ, 7/8/78, 20 min.
This show was filmed for the Darkness commercials and for "The Heroes of Rock 'n' Roll." Six songs were taped but only four have appeared: Rosalita (great), Born to Run, Prove it all Night, and Badlands. The quality is superb and the show is great: I think this is the best video available. Fairly easy to find too.

Garden Montage, 1978, 15 min.
This is a video of shorts from Madison Square Garden and Nassau during 1978. The sound is dubbed in from "Piece De Resistance" and doesn't correspond to Bruce's motions on stage. It's almost humorous. The quality is pretty good for a hand held camera and this tape seems to be hard to find.

BBC Interview, 8/25/78, 30 min.
This is an interview with Bruce after a New Haven concert. It aired on "Old Grey Whistle Test." The quality is awful because TV in the UK is on a different video system (PAL-secan) and it's very expensive to transfer to the US system. This is hard to find even in poor quality.

Capital Theater, 9/20/78, 30 min.
This is six songs from various nights. All are great quality. From Dec. 31, 1977 you can hear Southside backstage bombed singing along.

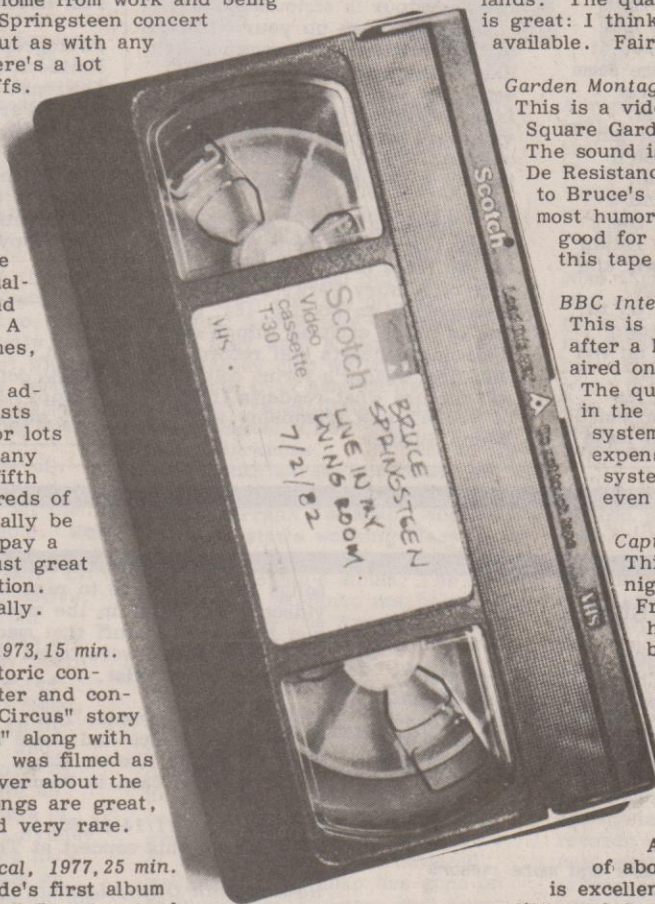
Largo, MD, 11/2/78, 225 min.
Typical great concert. Bruce hams it up with Clarence and picks his nose. Whole show.

Montreal, 11/8/78, 110 min.
A bootleg hand held film of about half the show. Filming is excellent though the colors are a little weird and tend to fade.

Largo, MD, 11/23/80, 225 min.
Professionally shot this features great double images. Quality of the video that is commonly available is poor though and beware of people charging huge sums of money for this (\$100-\$300). The Largo 81 show was not recorded contrary to popular belief.

Providence, RI, 12/11/80, 120 min.
Hand held shot of the second half of the concert. The shots are a little better and closer than St. Paul but the color quality is awful and the person filming didn't use any filters. Other than that the quality of the show and the video are pretty good and this tape is fairly easy to find.

Nuclear Disarmament Rally, 6/12/82, 15 min.
Bruce played two songs at this recent concert in Central
(Continued on next page)



On the backstreets

Welcome to Backstreets 3, the third chapter in our continuing fanaticism of Bruce Springsteen. The response to our last issue was overwhelmingly positive--fans from all over the world wrote to laud us with adjectives and IRCs. Our friends have always acted like we were a little crazy--crazy to spend so much time and money on Bruce Springsteen tapes and records, crazy to spend the car tune up money on fanzines, crazy to follow Springsteen's concert tour from the far corners of the west coast to the swamps of New Jersey. Ah, but what the hell, it's not boring. The response we've gotten from other Springsteen fans also lets us know that if we are crazy, at least we aren't unique--there seem to be plenty of people all over the world crazy about Bruce.

If you're a Springsteen fan or collector we're hoping you'll go crazy over our new issue. First and foremost you'll find a very complete listing of all the Springsteen video available rating the quality of the video itself and the magic of the performance. You'll also find a bunch of up to date random notes on recording and touring, some hot info on the latest collectibles, a bunch of original photographs, some historical artifacts and another weird Springsteen poster that will make

the graphic designers of the world gasp

Since our last issue we had many readers asking us if they could subscribe, we've decided to sell subscriptions. Rates for four issues (one year) are \$10 U.S., which includes postage, \$12 overseas surface and Canadian, and \$15 overseas airmail. Please specify what issue you'd like your subscription to start with. By subscribing you'll save money and insure that the next issue is sent to you as soon as it comes off the press. You'll also get a concert update newsletter when the next tour is announced.

Please keep up your letters of both criticism and romance. We'd like to think Backstreets represents the whole spectrum of Bruce fans. Original photos and interviews are welcome as are simple opinions. The next issue will feature a column of reader's letters.

Speaking of that next issue, it will feature part one in a series on the roots of Springsteen, a tour of Asbury Park, a feature discography on bootleg 45s, and lots of other exciting things on upcoming concerts and recordings. Our first reader's forum column will feature what reader's think of Bruce's new friendship with Donna Summer.

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Special thanks to Billy Ramone, Kathleen Gammon, Simon Loneragan, Rex Rystedt, Pete DePaul, Bill N., and Zippy the Pinhead.

"They got me pointblank...."
--Zippy the Pinhead, overheard in
Port Authority Bus Depot.

Video killed the radio star

(Continued from previous page)

Park and it was filmed by Channel 13 and partially shown on the air. He played "Stay" and an acoustic version of "Promised Land." There are also at least two and probably more bootlegged versions made with hand held cameras. The bootleg versions are as good as Broadcast quality. Great stuff.

Rumors, vicious lies and

Rumors, rumors, rumors, rumors and more rumors

Steelmill Video

We hear this was filmed in 8mm with no sound, black and white, but we've never seen it.

Roxy, CA, 1975 and/or 1978

We've seen this on a couple of wants lists but never seen the video nor known it to exist.

No Nukes Outtakes, 9/21-23/79,

Bruce of course appears in this film and the three

songs he plays have to rank as one of his best videos. The stuff in the movie is great--we can just imagine the stuff that made it to the cutting floor. The whole shows were taped from several angles so this stuff must exist.

The River Rehearsals, 1980

We've heard Bruce had these filmed so he could see what he looked like on stage. They were professionally filmed in some barn in Pennsylvania.

Houston, TX, 11/14-15, 80

We've heard this concert at The Summit was taped.

Hammersmith Oden, London, 11/18 or 24/75

The BBC filmed this show and the quality is supposed to be great. We'd expect the show to be so too. This never has appeared in the U.S. so we couldn't tell you.

Austin, TX, 11/6-7/74

This show was filmed--the tape may be collecting dust.

The Capital Shows,

The Capital Theater in Passaic NJ regularly videotapes all shows. John Scher, the promoter, has several shows.

On Lips

It's official: Bruce has finally finished recording on his next album. Reports say he recorded 46 songs, the majority of them rockers in the same vein as 'The River.' Now he will begin the grueling process of mixing and editing which he will do in California. As with all Springsteen records, it will probably take some time for that process to occur which isn't suprising when one considers that he'll have to choose at least 35 songs that he doesn't want on the next album unless he chooses to make another double album. There still is talk though of the next album being recorded live, or perhaps live in the studio. The Universal Amphitheater in Los Angeles has expressed an interest in hosting a Springsteen concert and some rumors say that would be the perfect place to record a live album. The amphitheater had formerly been in the open air limiting its rock concerts as a result. Recently it has been domed though and the acoustics are still excellent. Bruce has always liked the amphitheater and they have always liked him. The theater once said that Springsteen was one of the three most desired performers they'd want to play there (the other two, Bob "Saved" Dylan and Tom Petty, have since performed there). Whether the new release be live or from the studio chances are it won't be out before the fall record buying season.

Fandomania: A recent issue of Goldmine (July 1982) features a fairly complete rundown of all the Springsteen fanzines available. Most recommended from our opinion are; The Aurora, (102 Vere Terrace, Livingston, NJ 07039) an informative, informal newsletter on current Springsteen items (these folks are in New Jersey itself so they see it all first hand); Point Blank (64 Rozel Court, 17 DeBeauvoir Road, London England, n1 5st), an interesting English fanzine; and one magazine not listed, Form 38 (an Australian magazine with an emphasis on Bruce and others of his genre) (GPO Box 4086, Sydney 2001, Australia). Goldmine lists a few others: we're working on making ours the best of the lot for graphic design and journalism quality. Holly Cars of Goldmine seems to support our theory that we may never see another issue of Thunder Road, which was undeniably the best fanzine so far, nor will we probably ever see our money if you sent in for the photo issue they've been advertising for about two years. Despite their timely nature, the early issues of Thunder Road (there are five) are still classic: They've got great info on collectibles (prices are outdated) and interviews that only an insider could ever hope to get. The first two issues on are newsprint while the final three are on slick coated paper with color covers.



A recent issue of American Photographer had an interesting article on photographers from South Jersey that is of interest to Bruce fanatics: They profiled Frank Stefanko, a Haddonfield photog who did both Darkness and the River for Springsteen. Stefanko has actually gained quite a reputation from working on Springsteen's records: people now come to him when they want a homegrown look--New Jersey chic we might call it. We quote from American Photographer: "When Bruce Springsteen wanted a new image for his album Darkness..., he came to the small South Jersey community of Haddonfield. There he found photographer Frank Stefanko, who became the rock star's working-class photographer and later shot the pictures for Springsteen's album, The River. Not only is Stefanko not based in New York or Los Angeles, as one might expect, he is also the everyday guy from Jersey--just the type of person Bruce often sings about. For the initial shooting, Bruce and the E Street Band ventured to Stefanko's home in Haddonfield and Shello's Luncheonette in Camden. In fact, the album cover shows Bruce in the photographer's bedroom against a bit of vintage New Jersey flowered wallpaper." Stefanko has gone on to bigger things--now what ever happened to Lynn Goldsmith?

A record store in Salem Oregon had such a fanaticism for Springsteen that they painted his mug all over the side of their building. Don't be suprised if driving through Salem you see a 30 foot high shot of Born to Run. Pictured here with the painting (done by a local artist) is Mike Clark, a Springsteen fanatic who sent us the picture. The painting does bring up an interesting point though--Bruce must have been standing on a few phone books when the cover shot from Born to Run was taken because as shown here, he should not have been anywhere near Clarence's shoulder.

We figure that anytime our favorite cartoon pinhead meets our favorite rock 'n' roller, the results can't be bad. Reproduced on this page you find a strip of our favorite comic, Zippy, wherein Zippy the Pinhead, just elected President on the "Am I Elected Yet" platform, chooses Bruce Springsteen for Secretary of Labor. This is from a great book of collected Zippys by artist Bill Griffith, also known for his work with Young Lust comics. Zippy is syndicated in High Times and several local papers. Bruce Springsteen makes rock 'n' roll records when he isn't supervising new regulations for factories and setting policies. Zippy comics are available from Last Gasp, PO Box 212, Berkeley, CA 94701.

ZIPPY "DAYDREAMING, MEDIA-SOAKED PINHEAD"

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On record

From small things, big records grow

If you're a big Bruce Springsteen fan, you'll probably not want to be without the biggest Springsteen record, and we mean biggest. A New York novelty store has put out an oversized copy of the *Born to Run* album that is 35 inches in diameter and thicker than three quarters stacked together.

Initially pressed in a limited edition of 200 and recently repressed because of demand from collectors, the record is just one of many oversized items from Think Big, a company with stores in New York and San Francisco that also deals in everything from six foot long toothbrushes to five foot tall tennis rackets. The Springsteen record was pressed with the official approval of Springsteen, Jon Landau and CBS. It doesn't come with a cover, and has the label from side two on both sides (the side with the song "Born to Run" on it).

The oversized record was first pressed in a limited edition of 200 which sold mostly to people just interested in a novelty item. Bruce collectors soon caught on though and Think Big decided to put it out once again. The price is as big as the record: \$60.



'Rocktagon': Australia's super collectible

While the rest of the world was busy issuing as many different singles from the River as CBS could find different pictures of Bruce, far away Australia stuck with the old idea of quality rather than quantity: CBS Australia released only three singles (see accompanying story) and a super rare collectible called Rocktagon.

Rocktagon is a promo only lp shaped like an octagon. From what we hear, there were only 150 or so of these ever pressed. That would seem to make sense when you consider that they were made for Australian radio stations and critics, which there are not many. The lp features "Hungry Heart" by Bruce, plus cuts by Steve Forbert, Cheap Trick, Willie Nelson, The Jacksons, Baba Streisand, Earth, Wind and Fire and a cut from the soundtrack of *Xanadu*. The number is CBS Sampler 33.

The record comes with a full color cover of a logo. The back cover has a shot of each album cover and says promotional only printed on the actual cover.

The record itself really is octagonal. It seems to have been cut down from a regular 12 inch record: it's 10½ inches in diameter. The label is also octagonal and in red paper.

Very few of these have made it



into the United States or Europe: We hear they're almost impossible to find in Australia. Interestingly enough, we've heard reports that this item has been counterfeited so buyer beware. The octagonal edges of the copies we've seen are still rough so we'd guess that's one sure sign of the authentic item. Also, all copies of this we've seen have an official blue stamp inside the cover. We kind of doubt that a counterfeit of this item would be very convincing.

An octagonal record is an unusual idea, a great promo idea. Let's be glad there's a Bruce cut included here. Though the selection of songs is pretty wacky (Bruce and Willie, together again), it's a great collectible.

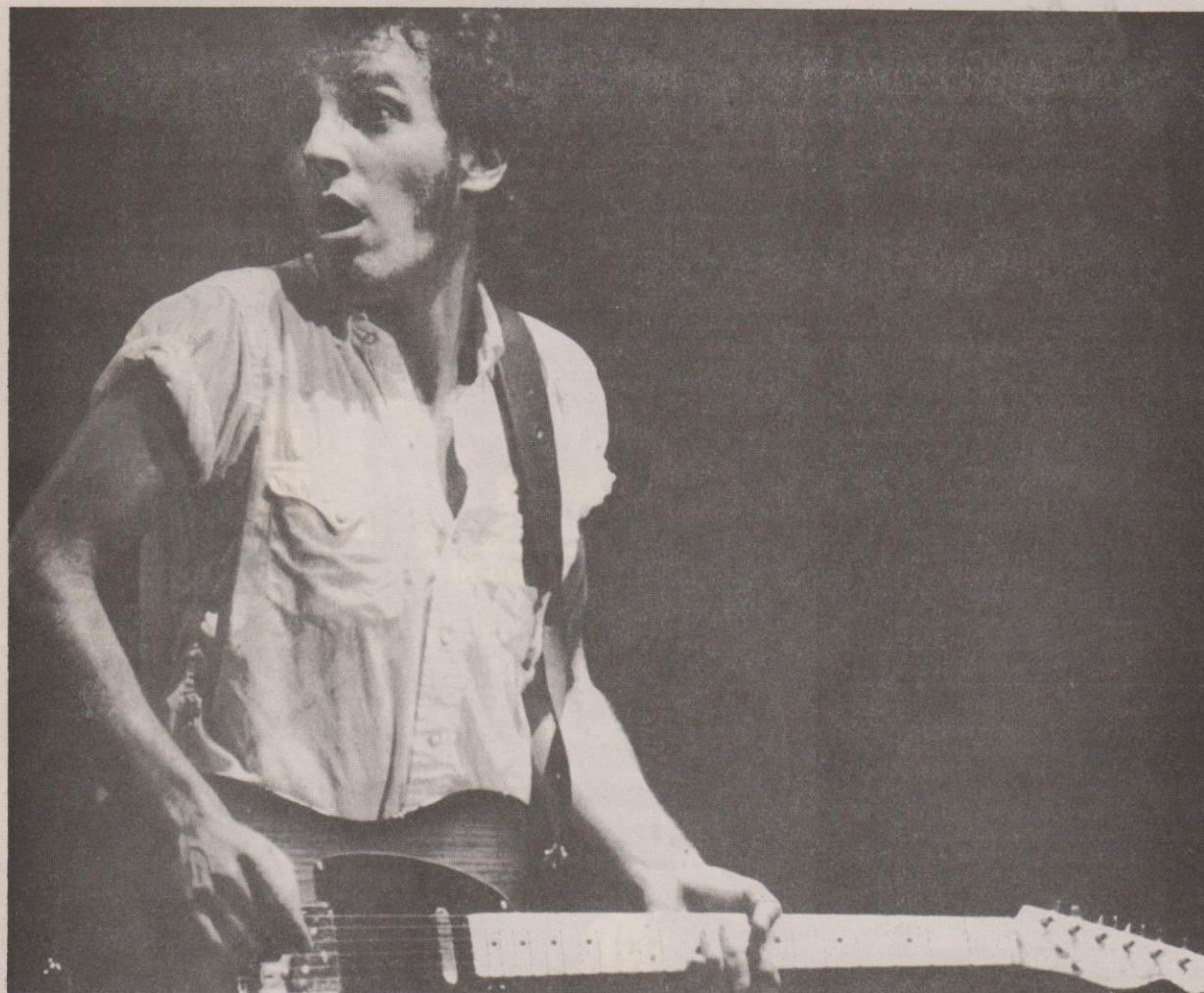
Complete Australian singles releases

From the Australian fanzine *Form 38*, you'll find below the complete list of official singles releases from Australia. Australia also has released a triple box (similar to the UK boxed set but with slightly different graphics) and the Rocktagon lp.

Born to Run/Meeting Across the River (CBS BA ?)
Tenth Avenue Freezeout/She's the One (CBS BA 222193)
Prove It All Night/Factory (CBS BA 222430)
Badlands/Something in the Night (CBS BA 222445)
Hungry Heart/Held Up Without a Gun (CBS BA 222748) PS
The River/I'm a Rocker (CBS BA 222 789)
Fade Away/Be True (CBS BA 222801)

Australian singles, incidentally, are issued in rather limited editions. Only a few are issued with picture sleeves and as you can see only *Hungry Heart* of Springsteen's 45s has a picture sleeve which is the same as the standard US release.

In concert



MARTY PEREZ PHOTO

No tour planned, surprises probable

If you're wondering whether Bruce Springsteen and the E Street Band have been touring the answer is no, kind of. The band had planned a tour for this fall but that has been cancelled because the new album is taking longer than expected. And though there haven't been any real Springsteen dates for the past year, that doesn't mean Bruce and the band haven't been performing live.

One of the benefits of living in New York is getting the chance to see Springsteen more than most other areas. As you've probably heard by now, Springsteen showed up at the June 12th Nuclear Disarmament Rally in Central Park. Bruce played a rocking version of "The Promised Land" and aided Jackson Browne on the hottest version of "Running on Empty," that's ever seen the light of day.

Though he was rumored to appear, Springsteen did not show up at a similar rally in Los Angeles, nor did he appear at the July 2nd show at the Meadowlands by Gary

U.S. Bonds and Southside Johnny. Bruce has been appearing frequently with Bonds though he is considering limiting such appearances in the future because the mere rumor of a Springsteen guest appearance is bringing large crowds to Bonds shows, crowds that chant "Bruce" even before Bonds comes on stage and consequently fail to give Bonds a fair audience. The E Street Band had planned to play Meadowlands this August... apparently those dates have been cancelled.

What nothing seems to cancel is Bruce's zest for appearing with local Jersey shore bands. His favorite seems to be Beaver Brown, a very popular shore band that plays music in the same general genre as Springsteen. Bruce has appeared with them numerous times this summer and has done everything short of giving them his stamp of endorsement. Everyone we've talked to who has seen this band says Bruce knows what he's talking about: The band is just great.

Bruce has also played with a local band called Cats on the Surface and several other bands, usually in Big Man's West, the Red Bank New Jersey club owned and operated by none other than Clarence Clemmons himself.

Speaking of the Big Man, he's done anything but make himself scarce. Playing with his band, The Red Bank Rockers, Clemmons has played numerous club dates up and down the east coast and even once out west. Clarence plays sax with the band and takes on some of the vocal chores. Reviews have been generally very positive. The band has become the 'house band' if you can call it that, for Clarence's club.

The Big Man has intimated in several interviews that he and his band wouldn't mind recording for posterity, though he's quick to add that he remains committed to performing and touring with the E Street Band.



On vinyl

More new bootlegs than you can imagine

Though there have probably been at least a dozen new Springsteen bootlegs so far this year, most of the interest on boots still centers around the Swedish triple sets--*Follow That Dream* and *Teardrops on the City*. These two records are so much better than most of the other releases that after listening to them you may no longer accept the poor quality standards of most bootlegs.

We showed you a picture last issue of *Follow That Dream*: This time we have a picture for you of *Teardrops on the City*. This was the first of the triples to come out and now is a tad harder to find and a tad more expensive (both of these records sell for well over \$100 usually). Like *Follow That Dream*, *Teardrops* has a full-color foldout cover and we feel its design and photos make the package even more attractive than FTD. *Teardrops* features a great version of "Run Through the Jungle," a send-up version of "Who'll Stop the Rain," "Because the Night," "I Can't Help Falling in Love," "Twist and Shout" and a whole lot more. The sound quality is excellent--we've heard that *Teardrops* is an audience tape and FTD is a sound-board tape--if so *Teardrops* is the best audience tape we've ever heard.

Follow That Dream has recently been repressed in the U.S. and is now available all over. The repress also features a color cover though it's not great quality and looks like a copy. The sound is still good but nothing like the original.

Also on the same vein, FTD and *Teardrops* were put together in a box called *The Stockholm Tapes*. This is a six record set on colored vinyl in a box with an insert cover. Quality is not near the originals but once again the price is much cheaper.

Similar to the Swedish boots is a Japanese boot called *Hungry Heart*. We haven't seen or heard this yet but we hear it's also a three record set with a color foldout cover. Sound quality is supposed to be only good.

Live in Barcelona is another new European boot that features a great color cover. The sound once again isn't the greatest but the package really is nice. This one was printed in fairly limited numbers.

Another in the full-color category is *Still on the Edge*, a two record set of Darkness outtakes. The sound quality is poor to good though some of the alternative versions are quite interesting. The color foldout is attractive and this record is fairly cheap. Quite a few were pressed so it should be easy to find.

Though it isn't as nice a package as the Swedish lps, we also really like a new boot called *The Demo Tapes*. This is a repress of a European boot and the material is just fantastic. The songs are very

early demos, pre-Hammond tapes, and the songs rank with the best Bruce has ever written. If you like the early acoustic stuff, you'll love this record. The album is reasonable and is easily found.

We also really like the not-so new any more boot called *Live in Philadelphia*. This has been out for quite a while though it's fairly new to us. Nice quiet live versions are on this record. This is also cheap and available.

The Boss As Requested Around the World should not be confused with the promo album with a similar title. This boot contains some FTD material and a few other live cuts. The sound isn't too bad but the packaging is pretty crummy.

From there the list of new boots goes even farther downhill. After listening to some of the boots available one kind of understands why record companies don't exactly like bootlegged recordings--I'd sure hate to have my voice recorded on some tinny tape recorder and put on a record and stuck into some crummy looking package. *Live in Zurich* is nothing to write home to mom about. It comes with both a color cover and a black and white cover and is a two record set. Quality is good to poor.

The Boss Hits Boston is pretty awful in our opinion. The cover is really crude design and the sound compares unfavorably to a car radio. This is a two record set that's available and cheap--unless you were in Boston for this in the flesh it probably won't do much for you.

Bruce Juice is one of the worst of the newer boots in our opinion. The sound just

isn't very good and neither is the packaging. This is a one record set with a black and white insert cover, all of live material from the 80 tour. It also comes in picture disc version, if you collect that crap.

Another item that's nothing wonderful is *Live*, a three record set from Italy. This is a bunch of live songs from the 80 tour. Rather than record a whole concert though, this features just a handful of songs again and again with slightly different versions. Ugh.

Of course, by the time you read this, there will certainly be many others released in the near future, some good some bad. We'd like to hope that the presence of quality records like the Swedish sets will make the industry aware that quality has its place in the collector's market.



This month's In print features two fairly old clippings and one very new article: At right you'll find an article from a recent *Variety* that might make you feel a tad better if you ended up paying a fortune for tickets last tour; Below right is the *Rolling Stone* review of "The Wild and the Innocent..." wherein Ken Emerson supports our contention that "Incident on 57th St." is the strongest song Springsteen has ever written; and finally if you thought the *Time* and *Newsweek* covers were too much, *Newsweek* went so far as to publish this review only a few weeks before the cover article. Despite the fact that it compared Springsteen fans to Bette Midler's fans it's one of the better early articles on Bruce. Send copies of historical or interesting articles to Backstreets and we'll include them in our next issue.

MUSIC

Bruce Is Loose

The rock press has labeled him the new Bob Dylan. When he appears in person, whether it's at the Civic Auditorium in Santa Monica or the Bottom Line in New York's Greenwich Village, he inspires the sort of pandemonium that recalls the glory days of Mick Jagger, the Beatles and Elvis Presley. When *Rolling Stone's* Jon Landau caught his act in Boston he proclaimed: "I saw rock and roll future and its name is Bruce Springsteen"—and quit his job to co-produce the messiah's third album. Last week Columbia issued that album—and if Landau is right, then rock's future is a

vous for the night/They'll meet 'neath that giant Exxon sign/That brings this fair city light."

He is also an immensely assured vocalist and guitarist. Backed by his terrifically tight band, which is occasionally supplemented by additional saxophones, a flügelhorn and even strings, Springsteen rocks passionately with a throaty, virile, roomy baritone. But it is also a voice filled with other voices, a sensibility saturated with other sensibilities.

Dylan echoes in songs of Bonnie & Clyde seduction like "Thunder Road." Mick Jagger hovers in the defiant, truculent "Tenth Avenue Freeze-Out." In the album's title song, Springsteen injects a purple passage of Beatle-like mysticism ("Beyond the Palace hemi-powered drones scream down the boulevard") into his dream of hot-rod escape from trapped youth. Eclectic graffiti of an extremely high order, Springsteen's songs nonetheless lack the most winning aspect of graffiti—a sense of irony that is, for example, the saving grace of that high priestess of pop eclecticism, Bette Midler.

Dr. Zoom: All of which couldn't matter less to Springsteen's fans, who are just as cultish about their "new Dylan" as Midler's first fans were about her. They know that Springsteen (the name is Dutch) came up the hard way: a lower-middle-class kid who grew up in Freehold, N.J., split from his parents in his mid-teens when they moved to California where his father is now a bus driver in San Mateo, assembled a series of New Jersey bands with names like Steel Mill, Dr. Zoom and the Sonic Boom, and put in years of obscure solo work at Manhattan showcases before John Hammond (who discovered Dylan) signed him up three years ago at Columbia Records.

They also, like Midler's fans, insist he has to be seen to be believed. Recently at the Electric Ballroom in Atlanta, Springsteen delivered two and a half hours of nonstop rock punctuated by bits of pseudo-tough street theater. When the din died down, one 21-year-old fan exclaimed: "All this crap they write about how he's like Dylan or the Stones is b.s. He's Bruce Springsteen." Still, the star's manager, Mike Appel, was reluctant to spring Springsteen into the full spotlight, banning interviews "except for a cover story." "We want to keep a certain mystique about him," explained road manager Rick Setuso. Which is one way of saying that perhaps rock and roll's future hasn't quite yet arrived.

—CHARLES MICHENER with ELEANOR CLIFT in Atlanta



Springsteen: Mining the gritty turf

brilliantly performed remembrance of many things past.

Called "Born to Run," this collection of eight songs by the 25-year-old singer, guitarist, lyricist and composer reveals Bruce Springsteen to be perhaps the most adept high priest of rock's most dominant pitch these days—eclecticism. As they did on his first two albums for Columbia, Springsteen's new songs mine the gritty turf on which he grew up—the stagnant small towns on the New Jersey flats and their alluring, more dangerous counterparts across the Hudson River, the sidewalks of New York. This is, fairly fresh turf for rock, and Springsteen has a real gift for pinpointing its presiding images: "The midnight gang's assembled/And picked a rendez-

Gotham Probe Into Springsteen Scalping Scam Sees The Light

New York State Attorney General Robert Abrams' probe into the handling of ticket sales for Bruce Springsteen's fall 1980 concerts at Madison Square Garden has finally

hit paydirt. Fourteen employees of the Garden are now being investigated by a grand jury in connection with a ticket scalping scheme that allegedly involved both the Springsteen concerts and a hit Broadway production, reportedly "42nd Street."

The scandal emerged last week when Abrams' investigators discovered that all 14 targets of the probe had engaged the same lawyer to represent them. Maintaining that the multiple representation obstructed his case, Abrams persuaded Supreme Court Justice Fritz Alexander to disqualify the attorney, who was not named in the court decision.

Brokers Involved

According to the court papers, the attorney general has alleged that ticket brokers obtained large quantities of Springsteen tickets from the arena employees, despite the public announcement that tickets would be available only through mail-order. The brokers were said to have sent in fraudulent money orders bearing the names of nonexistent people or of people who neither requested nor received tickets to the concerts. In return for money in excess of the regular ticket price, which ranged from \$10 to \$12.50, the employees, it is claimed, supplied the brokers with the ducats.

The brokers then scalped the public by selling the tickets for as much as \$200 apiece.

Abrams is also looking into complaints about ticket sales for Springsteen concerts in December 1980 at Nassau Coliseum.

butt is Springsteen's musical *pied-a-terre*—but they can play anything thrown at them, be it jazz or *Highway 61 Revisited*. Springsteen himself is an undistinguished but extremely versatile guitarist, which he needs to be to follow his own changes.

Springsteen is growing as a writer of music as well as of words. The best of his new songs dart and swoop from tempo to tempo and from genre to genre, from hell-bent-for-leather rock to luscious schmaltz to what is almost recitative. There is an occasional weak spot or an awkward transition, but for the most part it works spectacularly, and nowhere to more dramatic effect than on "Incident on 57th Street," the album's most stunning track, a virtual mini-opera about Johnny, a "romantic young boy" torn between Jane and the bright knives out on the street. Springsteen never resolves the conflict (if he ever does his music will probably become less interesting). Instead he milks it for all it's worth, wrapping up all the song's movements and juxtapositions with his unabashedly melodramatic and loonily sotted Sloppy Joe voice.

ROLLING STONE
JANUARY 31, 1974

Springsteen Goes Gritty & Serious

The Wild, the Innocent and the E Street Shuffle
Bruce Springsteen
Columbia KC 32432

By KEN EMERSON

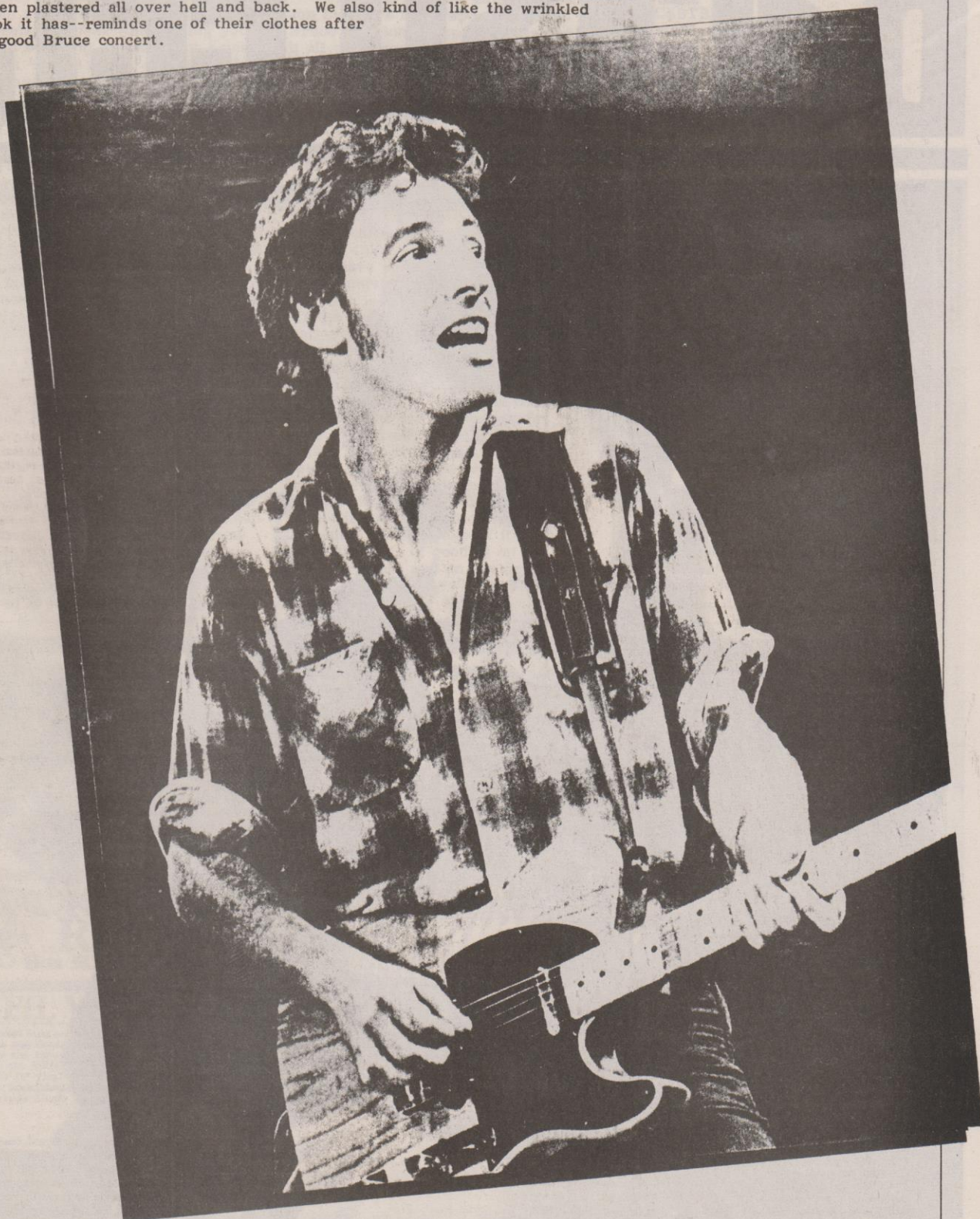
Greetings from Asbury Park, N.J. Bruce Springsteen's uproarious debut album, sounded like "Subterranean Homesick Blues" played at 78, a typical five-minute track bursting with more words than this review. Most of it didn't make much sense, but that was the point. Springsteen was rhyming and wailing for the sheer fun of it, and his manic exuberance more than canceled out his debts to Dylan, Van Morrison and the Band. *The Wild, the Innocent and the E Street Shuffle* takes itself more seriously. The songs are longer, more ambitious and more romantic; and yet, wonderfully, they lose little of *Greetings*' rollicking rush. Having released two fine albums in less than a year, Springsteen is obviously a considerable new talent.

Like *Greetings*, the new album is about the streets of New York and the tacky Jersey Shore, but the lyrics are no longer merely zany cut-ups. They're striking amalgams of romance and gritty realism: "And the boys from the casino dance with their shirts open like Latin lovers on the shore/Chasin' all those silly New York virgins by the score." The loveliness of the first line, the punk savvy of the second, and the humor of the ensemble add up to Springsteen's characteristic ambivalence and a complex appeal reminiscent of the Shangri-Las. In the midst of a raucous celebration of desire, "Rosalita," he can suddenly turn around and sing, "Some day we'll look back on this and think we all seem funny."

But none of this would matter if the music were humdrum—it isn't. The band, especially David L. Sancious on keyboards and Clarence Clemmons on sax, cook with power and precision, particularly on "Rosalita" and "Kitty's Back," the album's outstanding rockers. They're essentially an R&B outfit—funky-

Off the wall

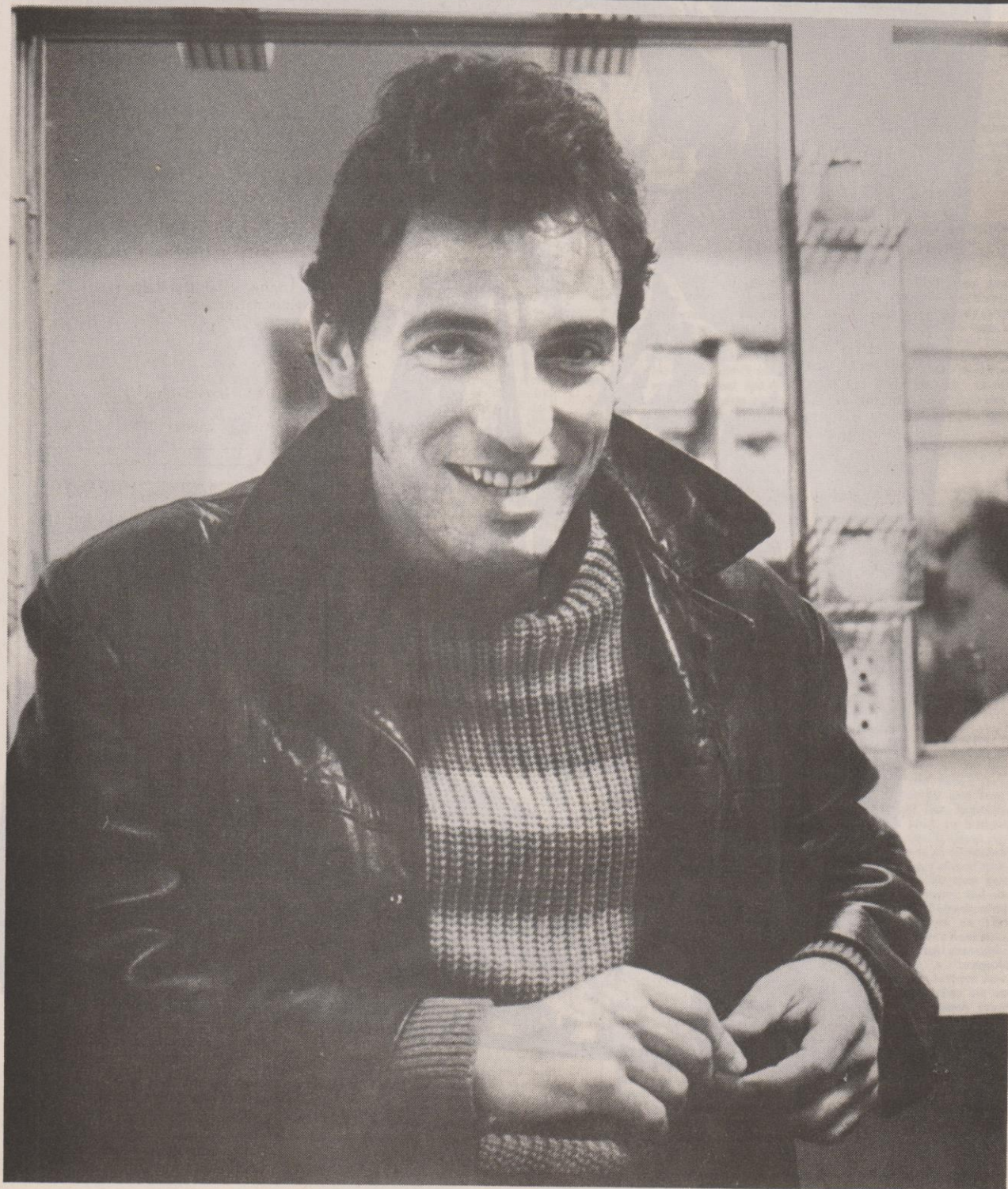
For this issue's Off the Wall feature we've picked one of our favorite commercial posters. This one is from London and its one of the few commercial posters that hasn't been plastered all over hell and back. We also kind of like the wrinkled look it has--reminds one of their clothes after a good Bruce concert.



Backstreets

The Springsteen Magazine

Number 4



ASBURY PARK: NEBRASKA: IN PRINT:

On the backstreets

Boy, we sure looked stupid. I mean what with acting in Backstreets 3 like we were letting you in on some big secret about a new "rock 'n' roll album" and then Mr. Springsteen turns around and one week after we go to the printers announces he's putting out one of the strangest solo albums in rock history. So we goofed it--but you have to admit it came as a surprise to everyone.

We've devoted much of this issue to that solo album, giving you both our own editorial opinion ("Bound for Badlands") and the opinions of a handful of our readers.

You'll also find our readers' opinions on Donna Summer doing a Bruce song and the usual regular features.

Most importantly though, we've decided to devote most of this issue to how we spent our summer vacations--that is visiting Asbury Park which for the readers of this magazine is something akin to viewing a shrine. You'll find that coverage in the centerspread in light of a poster. Speaking of posters though, you'll find on the back page two of the rarest Springsteen posters, ones that we uncovered researching our tour of Asbury Park. They aren't exactly graphic masterpieces but they mean something to us and hopefully to you.

You'll also find the excerpt from Jon Landau's Real Paper article on Bruce that some people say started it all. You won't find the Gary U.S. Bonds interview we billed as upcoming (it didn't work out) or the boot-let 45 discography (held for lack of space).

Our last issue marked the first that was available by subscription. The response has been generally good though to make the magazine break even we still need more subscribers. If you're still getting the magazines by single issue you might want to think about subscribing--it will save you money and perhaps most importantly insure that you get your issue as soon as it comes off the press. Subscription information is on page 9 (please indicate what issue you'd like to start with).

Please keep up the letters, photos, clippings and anything else you'd like to send us. Only with readers contributions can this magazine reflect the views of many Bruce fans. The next reader topic will be what you think the changes in the E Street Band do for the group.

Speaking of that next issue, expect it soon after the start of the upcoming tour and expect it to include all kinds of goodies on the new new album and on the new new tour. Until then, we'll see you at the concerts....

BACKSTREETS is the quarterly Bruce Springsteen fanzine. All contents are copyright 1982 by Backstreet Records.

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Special thanks to Billy Ramone and Kathleen Gammon.

"All Aboard, Nebraska's the next stop."
--"Circus Song" circa 1970

FREE AD

That's right an absolutely free ad. We're starting a section in our magazine called "On The Marketplace" and to do so we're offering collectors a free ad in the next issue to advertise records, etc. Limit is one half an 8 1/2 x 11 sheet and the deadline is Feb. 1, 1983. No dealers please--advertisers must include their phone and home address.

BACKSTREET RECORDS
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Auction ends January 1st, 83.
These are some Neil duplicates:
We have others, send your lists.
No minimum but be reasonable.
Postage will be added. Will trade for rare Springsteen or Graham Parker.

NEIL YOUNG

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Hawks and Doves, ss, Taiwanese, rare pressing
Hawks and Doves 12" (sl 901) m/m, US, promo only 12" on blue wax
Where the Buffalo Roam (mca 5126) m/m, US, promo white label, timing strip
Decade 12" (lrs1)m, Canadian promo 12", on orange wax
Let It Rock (kin68004)vg/vg, German compilation, tracks by CSNY, Led Zep, etc.
Everybody Knows this is nowhere (ql7024)ss, Taiwanese, different back cover

Cinnamon Girl/Sugar Mountain (0911) m-
Sugar Mountain/When You Dance (0992)m-, white label, promo
Sugar Mountain/Heart of Gold (1065) vg+
Time Fades Away/Last Trip to Tulsa (1184) m-
Walk On/For the Turnstiles (1209) vg+
Drive Back/same (1350) m, promo
Comes a Time/same (1395) m, promo
Four Strong Winds/same (1396) m, vol. promo
Cinnamon Girl/The Loner (49189)m, promo
Stayin' Power/same (49641) m, promo
Walk On/For the Turnstiles (14360) PS, m/m-, German, great different PS
Lookin' For a Love/Sugar Mountain (14416) PS, m-/m-, German, * * *
Poster: Comes a Time, promo poster, 24X36, m-, great shot
Poster: Decade, promo poster, 24X36, m-, (Isn't Decade a masterpiece album!)
Poster: The Last Waltz, promo poster, 24X36, m-, with Neil

no. 5

Backstreets Out in Feb. 83

Backstreets 5 out in February!
Subscribe and read these articles:

Tour update with dates!
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Complete bootleg 45 discography!
How the tour machine moves!
'Why I hate Bruce Springsteen'
by a non-fan
Plus, Bruce's biggest fan!
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On lips

THE BIG NEWS: According to informed sources close to the band we've heard Miami Steve will be officially leaving the band to pursue his solo career and more producing jobs. Its not clear whether Steve will tour with the band this winter--chances are he's had his last involvement as an E Streeter. Rumor is his replacement will be the guitarist from a Jersey Shore band called Cats on a Smooth Surface. Bruce has been jamming with Cats more during the past year than he's played with the E Streeters so the change shouldn't be too difficult. Word was at press-time that the new guitarist, (we can't remember his name) was rehearsing with the band preparing for the upcoming tour.

THE TOUR: All we've heard so far is that some tentative reservations have been made in east coast concrete monoliths for late January and early February. We hear the new new album is very close to completed and CBS is only waiting to see how well "Nebraska" will do on the charts (its done surprisingly well for such a non-commercial album), before releasing the new record. Our guess would be that the album will come out January 15 and the tour will start February 1st. Then again, we missed the boat on "Nebraska" so who knows what to believe....

"NEBRASKA": Everyone who heard the advance pressing expected this album to be called a masterpiece--there probably hasn't been an album treated as seriously by critics since Bob Dylan's "Blood on the Tracks"--



STEVE WILKINSON PHOTO

Though this picture was taken quite some time ago when the Pretenders last played L.A., we couldn't resist. Now if Chrissie would drop Ray....

but no one expected the album to sell as well as it has. CBS planned a rather quite debut for the album but the thing has done better than they ever expected. Not only did it shot to the top of the charts, at least for the moment, it seems to be staying there.

RADIO RADIO: Only a handful of stations have added "Nebraska" to their playlists though a few very strange songs from the album have shown up on strange stations. An easy listening station in Seattle played the title track of all things. As of press time there was no US single off the album though "At-

lantic City" has been released in England, Holland, Japan and Australia. We'd guess that CBS will eventually issue a single in the US just for the sales to fans, but who knows.

HYSTERIA: On the cold Monday in September that "Nebraska" was finally released, crowds lined up at records stores in several major cities waiting for the album. There were hundreds of people waiting at some stores, probably all just dying to hear the album they thought was rock 'n' roll. National radio did a feature on the lines.

Donna and Bruce, together again

Last issue we asked our readers to write in and let us know what they think out Bruce Springsteen's relationship with Donna Summer (he gave her a song recently). Most of the responses were positive though a few people did suggest that perhaps his time might be better spent. Summer included his "Protection" on her latest album. Here are a few of those responses:

"To be honest, I think it's just great. I much prefer Springsteen's songs when performed by other musicians--I think the guy is a much better songwriter than he is a performer. Let's hope to see him giving away more tunes in the future."

--Phil Davis
Seattle, Washington

"I'm absolutely thrilled about the latest turn the Boss has taken in recording with Donna Summer. If there is one female singer in the world today that has the potential to succeed in rock, it's Donna. "Protection" is a masterpiece for both Bruce and Donna.... With the Boss on guitar, his thrusting voice on background, and Roy Bittan on acoustic piano, the songs' upbeat rhythm and catchy lyrics are sure to make it a hit in the pop world at least. The disc itself sounds terrific and is a necessary

MUST to any and all serious Springsteen collectors. ...I can only salute Bruce for seeing and showing us something in Donna Summer that many people have had such a hard time seeing in the past."

--Al Hammond
Dearborn, Michigan

"Donna Summer has been much aligned mostly for her disco image but the woman really has talent and nowhere is it more obvious than on 'Protection.' Bruce couldn't have picked a better female artist to contribute a song to."

--Peter Callaghan
Tumwater, Washington

"Donna Summer? Ugh. I'd just as soon see Bruce do a song with Rick Springfield. Then maybe all the confusion between the two acts would clear up."

--George Henry
Liverpool, England

"'Protection' is a great song. Anytime I hear Bruce on background vocals I'm moved. Christ, the guy writes so many songs that he won't ever have space for on an album of his own, he should give more away."

--Cindy Manover
Storrs, Connecticut

On record



BOUND FOR BADLANDS

Bruce Springsteen
Nebraska
Columbia

BY CHARLES R. CROSS

"I COULD SEE MEN OF ALL colors bouncing along in the boxcar. We stood up. We laid down. . . . My mouth was full of some kind of gray mineral dust that was about an inch deep all over the floor. We looked like a gang of lost corpses heading back to the boneyard. . . ."

So starts Woody Guthrie's life story, *Bound for Glory*, a tale of a man so in touch with the emotion of this nation that to read his tale is to want to ride the rails yourself, to feel the pain and simple pleasures of the common man. Bruce Springsteen could hardly resist—after reading Joe Klein's account of Guthrie's life story, Springsteen sat down in the front room of his New Jersey farmhouse and wrote 10 of the most hauntingly depressing and deeply personal songs ever recorded by a major rock artist—all of them are so deeply rooted in the American experience that they are as true to the soul of this nation as Walt Whitman's "Leaves of Grass."

Nebraska, the album Springsteen has recently released from the demo tapes of those farmhouse songs, is filled with the very same corpses Guthrie wrote about 40 years earlier. Much of Springsteen's songwriting has concerned the greaser heroes of America—the gas station attendants and factory workers who can't keep up with their mortgage payments—with his method usually being to paint a portrait of a character caught in a hopeless situation, then interject hope and escape in the form of the release

offered by rock 'n' roll. On *Nebraska*, though, we are offered no solace, no quarter; it is as if the darkness on the edge of town moved into the house next door.

Perhaps the strangest thing about *Nebraska* is its very existence—the simple fact that Bruce Springsteen and Columbia Records decided to follow up *The River*, one of the most successful albums in history, with one of the most intimate and uncommercial records ever released by a rock artist. Springsteen has never seemed to pay too much attention to the commercial aspects of being an important recording star. Still, *Nebraska* is so different from his work and from the rest of the music of today that I can't imagine one cut from this LP making its way onto the playlist of even the most progressive rock station.

It's not so much the existential content of these songs that makes them uncommercial as it is the sound that Springsteen has chosen for this record. In much the same way that the melody and chord changes of "Born to Run" capture the emotional response of escape, rejuvenation and ecstasy tied to that song, Springsteen melds the music of *Nebraska* to the content of the songs—you can guess what that means in the case of a song about a mass-murderer on his way to the electric chair. Not only is the album all acoustic, most of the songs even lack the simple melodies and riffs that a folksinger like Woody Guthrie brought to a tune—they are instead flat, lean and as icy as the Jersey Shore marshes on a January morning.

Nebraska features two songs about murderers ("Nebraska" and "Johnny 99"), two songs about state troopers and one about driv-

ing. There's also a kind of alternate version of "Meeting Across the River"; this time the meeting is in Atlantic City but the implication of dread is still the same.

Four of the songs deal with what has become Springsteen's obsession: visions and pictures from childhood in contrast with real life as an adult. He writes about the family ("My dad he sweats the same job from mornin' to morn. Me I walk home on the same dirty streets where I was born") as well as any novelist of our age. Springsteen has long ago left the economic confines of the American middle class but he will forever be caught up in the dreams and hopes of people wanting nothing but an easier and better life, a temporary escape from the darkness.

On *Nebraska*, though, there is no highway out of the darkness and none of the defiance of "I'm going to spit on the face of these badlands." Instead we have an album that ends with a song called "Reason to Believe," but is about the phenomenon of belief rather than the reasons. The song has two vignettes about death and two about getting left, each of the four ending with "still, at the end of every hard earned day, people find some reason to believe."

Nebraska makes it clear that Springsteen knows of no reasons, but nonetheless, like Woody Guthrie, he's fascinated by the "still." There are no reasons but somehow, for some unexplained reason, there is a majesty in *Nebraska*, in Woody Guthrie singing "This Land Is Your Land," and in our dust-covered boxcar ride back to the boneyard. ■

This review originally appeared in *The Rocket* magazine, and is reprinted with permission. Copyright 1982, *The Rocket*.

Yabadabdo: Bruce Springstone rocks!

Here's a new one for you: A Bruce Springsteen parody record. Titled "Bruce Springstone: Live at Bedrock" this independently released 45 is everything a parody record should be: funny, original and close enough to the parodied artist that it makes you wonder.

The tunes covered here are "Meet The Flintstones" which isn't a whole hell of a lot different from the original, and "Take Me Out to The Ballgame." I know this sounds kind of stupid but it really is funny primarily because lead singer Tom Chalkley really can sound a lot like Bruce and his band does an excellent job of recreating the E Street sound. It's also funny because it mimics Springsteen's style and shows his nuances very clearly when we hear them on something

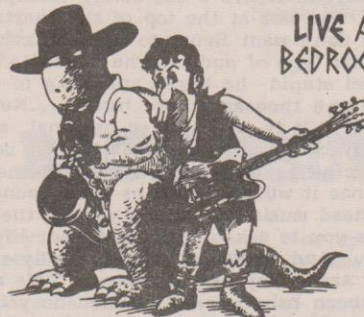
like "Meet the Flintstones." If someone were to parody Bruce on a song say titled, "Born to Jog" it would sound stupid: "Meet the Flintstones is so absurd it succeeds as successful parody."

We don't know too much about the Tom Chalkley and the his band except that they are from Baltimore and they probably stand to have their most successful record be a parody of another artist. You may be able to find this record in a local store but hurry since it's sold like hotcakes we hear.

The neatest thing about this 45 though is the picture sleeve which features a great drawing a la the "Born to Run" cover but with Fred Flintstone and Deno as Bruce and Clarence. I guess Bam Bam would be on drums....

BRUCE SPRINGSTONE

LIVE AT
BEDROCK



MATURING (MEET THE) FLINTSTONES

Available from: Clean Cuts, PO Box 16264, Baltimore MD, 21210.

On record

When we first listened to "Nebraska" we kind of had a feeling that it would be a very controversial album. But what ended up suprising us was the overwhelming positive response the album got from our readers: it was easily ten people who loved it to every person who thought it wasn't exactly great. Almost everyone said it was depressing, but then christ we knew that after listening to the first song. Anyways to give you a feel for what those readers felt we've excerpted some of those letters here, along with a trade sheet on the album from CBS.

"I think Nebraska is the best thing Bruce has done since Born to Run and the London Demo Tapes. It was something he had to do to prove he hasn't gone totally commercial. I don't care if nobody likes it--they're all shitheads. We need more of this down to earth music, not "Hungry Heart," ugh!"

--Billy Ramone

Asbury Park, New Jersey

"After many listenings I've decided Nebraska is a great record. It is a devastating, incisive portrait of America today. It's uncanny that the day after its release we read about the guy in PA who killed 11 people. It's unrelenting depressing tone can get to you. Personally, I need the hope, the promise of good that tempred "Darkness"...I wonder if the man will ever stop amazing me...."

--Janice Kaye

Long Island, New York

"I like the record very much and hope that I can listen to it more so I can 'study' the lyrics. I'm very glad Bruce did this record 'cause he proves he's an artist that you need to listen very 'close' to. I think that songs like "Hungry Heart" and "Sherry Darling" are a little bit too usual and played a little bit too often....The Swedish reviews are overall very positive...."

--Dan Hellstrom

Sweden

"The day I got the album, I just played it over and over--I went to bed that night happy with the whole world....I just love the album. It sends shivers all over me. Listened to "Atlantic City" on headphones? There seems to be such a warmth and intimacy on the album, you can feel it--probably knowing that Bruce made it at his home. You can picture him in his living room, strumming and singing, eyes closed, into his cassette machine--marvelous!...I just love it to pieces...."

--Alma Cooper

Lancs, England

"As a Bruce Springsteen fanatic, I can't tell you the trouble 'The River' gave me. Here I was a follower of Springsteen for years, a veteran of many concerts in small clubs, a record collector from the start and here I was acting totally ga ga over a guy who was at the top of the charts. It's not like I don't want Bruce to be successful, its just that the type of audience he began to attract made me feel stupid--he began appealing to the same audience as a thousand other bands....Nebraska changes all that. It is an album so personal, so full of masterfully composed lyrics that it must be considered intellectually. It will turn many of the newer fans off since it will not work as background music--this is instead music that grabs you by the throat and forces you to ask questions of your life and of the world. And as Bruce so wonderfully sings, there really aren't any easy answers. This album is like a newborn baby left in a basket on your doorstep--you must let it into your soul if you dare open the door."

--Mark Mays

Eugene, Oregon

BRUCE SPRINGSTEEN



NEBRASKA

Columbia 45791 TC TCA TCT 38358

Selections

Nebraska
Atlantic City
Mansion On The Hill
Johnny 99
Highway Patrolman
State Trooper
Used Cars
Open All Night
My Father's House
Reason To Believe

BRUCE SPRINGSTEEN Nebraska

Advertising

PRINT

A national print campaign is being developed to reach the wide demographic range of Bruce's audience. Local campaigns will be coordinated with radio.

RADIO

Campaigns are being scheduled in Bruce's major markets to be coordinated with airplay.

TRADE

Full page ad in Billboard.

POINT OF PURCHASE

Flats

Artist Poster

VIDEO

We are currently developing a piece to be utilized on cable and edited for a TV spot.

Selling Points

- Nebraska is an album of powerful, heartfelt stories of life in America today. The stories are of the disillusionment, frustration, anxiety, joy and hope of people dealing with their inner selves and their environment in today's economic reality.
- Nebraska is just Bruce... and his acoustic guitar and harmonica recorded at home in New Jersey. The songs were made originally for the E Street Band to hear before recording them for a band album. After many attempts it was obvious the songs sounded best in the original version... solo Springsteen.
- To old fans, it will be Bruce as they may have experienced him in the beginning. And to new fans it will be a fresh look at Bruce, a chance to be one on one, a very most personal encounter with the artist.

• The raw energy and dynamics of Bruce's voice and guitar become more powerful and effective without the E Street Band and "wall of sound" production. There is no doubt that AOR radio will saturate the nation with airplay on such key rock n roll tracks as Johnny 99 and Open All Night.

• The press always covers Bruce Springsteen and this unique album will only create more attention and discussion about him.

• There are no plans for touring as Bruce and the E Street Band are in the studio wrapping up a new album for an early 1983 release.

• Bruce Springsteen has an audience who have constantly grown, and the new fans have brought his catalog sales all over platinum each except for his first which is 900,000. • The River, containing the hit single "Hungry Heart," is closing on double platinum. Nebraska will be on their shopping list.

• The album has a black and white photo of a highway and bold red type. The inner sleeve has the lyrics and a great photo of Bruce that will be the artist poster. The cover will be stickered noting the album is an acoustic solo performance. The package is simple but dramatic.

• Nebraska... Bruce Springsteen. The time is right!

"What do I think of Nebraska? Let it suffice to say there hasn't been an album since Bob Dylan's "Blood on the Tracks" that depressed me so damn much, but nor has there been an album that touched me so deeply.... I think this record will stand as the crowning feather on Springsteen's cap."

--Kimberly Kimble

San Jose, California

"I don't really like Nebraska too much. I'm sure that if I wanted to sit down and really listen to it I'd find some skill to the lyrics and the music and all but it just depresses the hell out of me. I lost my job last week and the last thing I need is this depressing shit. I'd rather listen to the Go Gos. I'm still waiting for the next rock album."

--Michael Ellis

Seattle, Washington

"I really have mixed feelings about Nebraska. I think "Atlantic City" is probably one of the best songs Bruce has ever recorded, the rest of it however, leaves me feeling cold. Things might be that bad in New Jersey but that's why I'm in Santa Cruz...."

--Greg Pierce

Santa Cruz, California

"I can't imagine Bruce Springsteen making a stronger solo album as this record stands as nothing short of a masterpiece. It is not always pleasant but from the first note to the last, it is inspired, full of life and true. Very rarely these days do we find music so true, so honest. Bruce sang so sweet on the flip side of "Fade Away" and when he said "be true" I think he meant it...."

--Wendy Garcia

Richmond, Virginia

In concert



CAROL MASON PHOTOS

The Big Man, and we mean big, caught live last summer. He even sang!

Guest spots keep Bruce in practice

So we were right last issue: There were no "official" E Street Band concerts this year. Still Bruce made almost so many guest appearances with local and national bands he began to look like Bill Cosby on the Tonight Show.

In fact, if you had the luck to be in the Asbury Park area last summer you could have seen Bruce guest at more than 50 shows primarily at clubs that used to be his old haunts: The Fast Lane, The Stone Pony, even the Convention Center. Most of his appearances were in the summer but even as of this writing reports trickle in that he showed up here or there with some band to play a few songs.

The highlights probably were his two appearances with Dave Edmunds, and his spot with the Stray Cats at the Asbury Park Convention Center in late July.

Speaking of cats, Bruce seems to have a great liking for the Jersey Shore band Cats on a Smooth Surface:

his guest spots at their regular Sunday shows at the Stone Pony were so frequent you had a two to one chance of seeing him there on any given Sunday night, rolling in along about two in the morning, taking the stage for at least a half hour of rocking.

Other bands Bruce played with in the shore area were Beaver Brown, another of his favorites, and at just about any band that happened to be playing at Clarence's club, Big Man's West, on any night Bruce was there.

At the same time Bruce was making guest appearances, Clarence Clemons and his Red Band Rockers toured most of the United States (with the exception of the Pacific Northwest), playing many east coast venues several times. The reports and reviews were almost all positive: Don't go see Clarence's band expecting the E Street Band but if you like hot rhythm and blues with a little bit of soul, you couldn't find a better date. We hear that at least until the E Street Band starts

touring, and perhaps even after that, you can expect occasional east coast sightings of the the Big Man.

And as you probably know by now if you read the front of this magazine, Miami Steve has been touring with his band, Little Steven and the Disciples of Soul. They made their debut in New York in August and the reviews were generally good. They too are not quite the E Street Band but the sound is fairly derivative of that same genre. Steve's band includes a couple members of the old Young Rascals plus a few of his Jersey shore buddies. They've been touring the east coast and have even made it over to England where the Springsteen fanatics went crazy over them.

We expect even more guest appearances until the end of the year and then--cross your fingers--the word is there will be a Bruce Springsteen and the E Street Band tour starting in either January or February. So warm up your tennis shoes now.

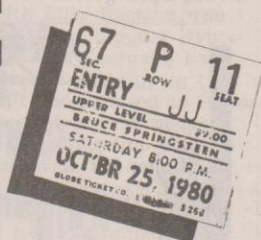
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BACK ISSUES

No. 3: Videography, centerspread poster, tour update, biggest Springsteen record: \$3 U.S.; \$4.50 overseas air.

No. 2: Hottest six collectibles; Santa Claus, poster, records, Bruce interview: \$3 U.S.; \$4.50 overseas air.

No. 1: Commemorative poster, list of bootleg releases, unique collectibles, 4 pages: \$1.50 U.S.; \$3 overseas air.

More greetings from Asbury Park

By Charles R. Cross

AUGUST 15, 1982, ASBURY PARK, NEW JERSEY: Last week a guy from Texas called me on the West Coast and told me Bruce Springsteen would be playing in a small club this week in Asbury Park. Four days later I'm 3,000 miles away from home in that very club waiting for Bruce to take the stage.

You might say I took a hell of a gamble but from what I've heard from the locals here, Bruce has been showing up here as regularly as the out of town boys are getting busted for sleeping on the beach all night--about once a week all summer.

Not only that, when I first pulled my rent-a-Camero into town and stopped up by the Stone Pony--the club I'm in--just to sort of stare at this place of legend, I heard a band type person arguing with a club management type person about money. The band type person was saying that if Bruce was going to play he wanted more money. After their conversation I went up to the woman and asked her if Bruce was planning to play and she said maybe. I said, "Jesus Christ, lady, I just flew 3,000 miles out here on a quim. You've got to tell me more than maybe." And then in a New Jersey accent as thick as the Hudson River she told me Bruce would show up at two in the morning and play for about a half and hour.

It's a quarter to two as I write this and the whole fucking club is alive. It is as if everyone in here were stricken by the same strange disease, they are all itching with anticipation, screaming for "BROOOCCCCCEEEEE."

At this point, I'm a little tired to be honest. My day started in Richmond, Virginia my hometown which I had to visit on my trip to the east. Richmond is a sleepy redneck town, but it does hold the distinction of being one of the places that helped first break Bruce Springsteen--he played there dozens of times in the early seventies with Steel Mill, with the Bruce Springsteen Band and eventually as a solo artist. I didn't live in Richmond during most of that time but I did see Bruce at the Mosque,

a small auditorium in 1975 and it just about changed my life--the only better show I'd ever seen was at the Bottom Line the summer before when some friends dragged me to hear this kid from Jersey.

After picking up a rent-a-car that turned out to be a big souped up Camero since they were out of any smaller cars, I drove from Richmond through D.C., a town rich with Springsteen legend, through Baltimore (where more Springsteen fanatics live than anywhere else on the planet), through Delaware and over the Jersey State line.

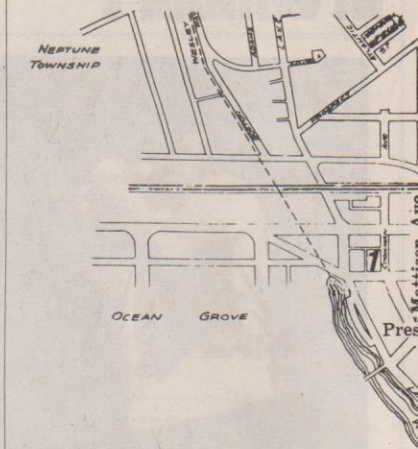
I'd travelled up and down the east coast many times as a kid but never before did the sensation of driving the Jersey Turnpike mean anything to me--this time it was a feeling of ecstasy, gunning this huge hunk of metal recreating my fantasy life and dogging the state troopers all the while. I knew where Asbury Park was since I'd looked it up several times on roadmaps but I still asked the Turnpike attendant for all sorts of information like the exit number and travelling time, perhaps simply because I needed another human being to acknowledge that yes, I was indeed here cruising the New Jersey Turnpike on my way to Asbury Park to see Bruce Springsteen in concert.



One of Bruce's early Freehold homes

Home, Sweet Freehold

I took the route off the Turnpike that led me through Freehold, Bruce's birthplace and where he spent much of



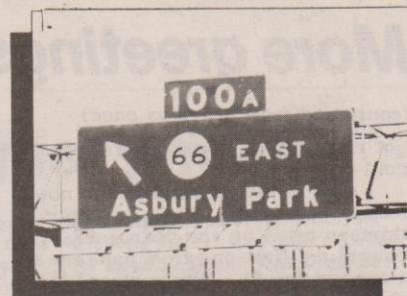
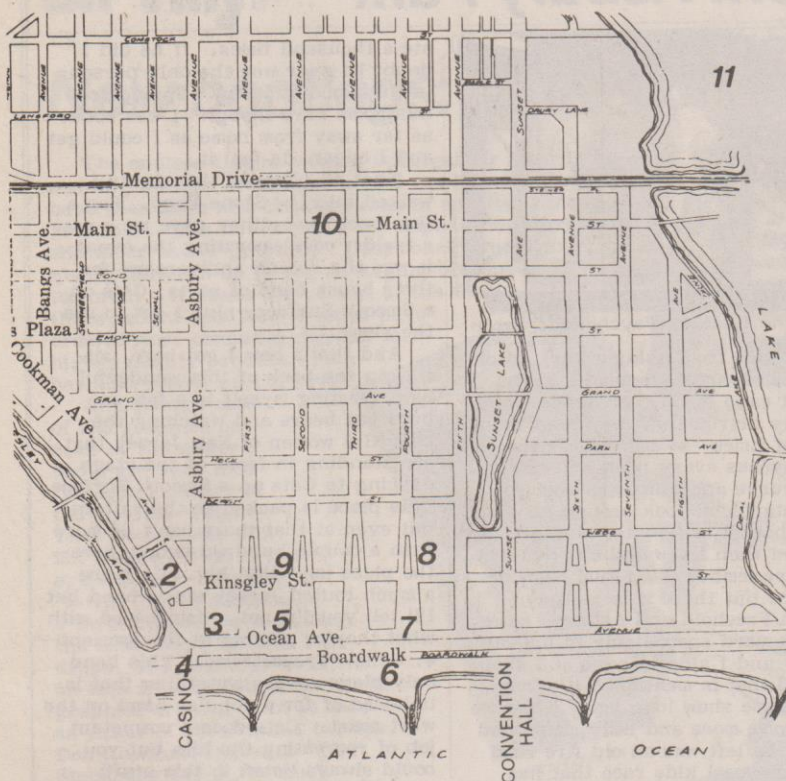
his early youth. Freehold is a picturesque small town that could be anywhere in America. It's the kind of place where kids still ride bicycles up and down the streets each day delivering the paper and the mailmen know just about everyone in town (I know, since the next day I asked one about Tex Vinyard). It's a very beautiful place at least on the outside, with tree lined streets and well kept up homes. But when I drove down some side streets there was evidence of decay--houses no longer taken care of with pride, trashy looking homes with beat-up cars parked in the front yard. Still, Freehold seemed to me to be as middle class Americana as you could get, but then I never lived there.



Madam Marie's, as always

Madam Marie

Though I had heard that Asbury Park was a run-down sort of place, nothing prepared me for my first sight of the town--after a maze of curves and turns suddenly a sign says you're there and all around you are the signs



Step by step tourguide

By Billy Ramone

1The Upstage, the early and most famous Steel Mill and Springsteen hangout where it all started. Also known as the Stratosphere ("I took month long vacations in the Stratosphere"). Now closed and vacant.

2Palace Amusements, an old Asbury arcade ("Palace's hemi powered drones.").

3The Empress Hotel, pictured on the "Hungry Heart" sleeve.

4The Casino, run down now but at one time quite a sight ("and the boys from the Casino Dance with their shirts open...", "another dusty arcade filled with those pleasure machines...")

5The Stone Pony, where many Jukes and E Streeters still hang out. Bruce played here practically every Sunday last summer with a band called Cats on a Smooth Surface (great video of this exists).

6Madam Maries, where "the cops finally busted Madam Marie for telling fortunes better than they were."

7The Circuit, An oval formed by Ocean Avenue and Kingsley Street where hot cars race (even today) "wasting half the gas in the United States in between stop lights," as Bruce would say ("the circuits lined and jammed with chrome invaders.").

8The Fast Lane, probably the most popular club on the Jersey Shore. Top bands still play here and Bruce occasionally shows up.

9The Student Prince, now called Club Xanadu. Another old club where Bruce used to play. Bruce tells famous story of meeting Clarence here (E Street Rap). Across the street is a parking lot where the old Hullabaloo Club used to be (also called The Sunshine Inn), an early hangout for Bruce and his band.

10Main Street, "the dogs on main street howl." Different dogs maybe.

11E Street and 10th Avenue, which intersect at one point.

of a once fine place fallen to decay. The population is now mostly poor blacks and your first sight of the city itself is of people sitting on front porches, of boarded up gas stations and all night liquor stores.

As you approach the beach you see one of the strangest and most depressing sights I've ever witnessed--two monstrous old once grand hotels filled at anytime of day with porches full of old people in rocking chairs looking like some dark Joseph Conrad vision of a resort town gone rabid. And as you drive you see more and more of these hulking carcasses of architecture once so fine and so grand, now either closed for good or beat to ruin. This is a city that looks like some strange virus has afflicted its buildings, turned a once magnificent place into dust.

I soon reached the beach though where there was still some sign of life and I began to drive the circle known as the circuit, a route my camero--perhaps through a magical heritage of hot cars--seemed to know by heart. The very first thing you notice is the stop lights--they are timed so as to be as inconvenient as possible. Even with no other traffic it takes ten minutes to travel less than two miles because the lights are so out of sync. At first this seemed like another strange sign of decay but later I realized it was done on purpose to discourage racing.

I stopped the camero near the beach and had the aforementioned experience at the Stone Poney which sent me into seventh heaven. Walking across the beach to the boardwalk I saw Madam Maries--I had heard about this place for ages, seeing in now

seemed almost anticlimatic. To me it had been some mystical place --here in broad daylight it seemed too real.



The boardwalk and the Casino

Inner Lake

Here in front of Madam Marie's I met up with Billy Ramone, who not only is one of the biggest Bruce nuts around, the guy actually lives in Asbury Park and grew up in the area. He didn't get exposed to Bruce until late adolescence so he missed the Steel Mill years but the guy is a virtual historian on the area and on the Springsteen lore.

"Yeah, down there is the Convention Hall," he says to me in his thick Jersey accent, "where Bruce played last week with the Stray Cats. And down at the other end of the boardwalk is the Casino." We walk towards the Casino past a video game parlour called Sandy's. Billy says it's not the real thing but supposedly years ago there was an arcade called Sandy's that finally

(continued on next page)

More greetings from Asbury Park

(continued from previous page)

got ripped down for a miniature gold course.

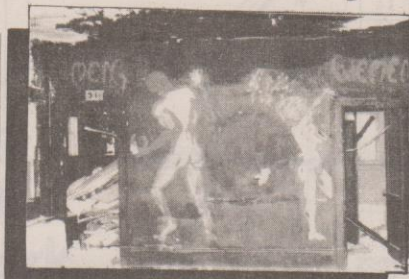
I stop in to buy some of the now famous postcards. They cost only thirteen cents on the boardwalk--I'd bought my first one from hawkers at a concert for \$1. The postcard lady showed me a card autographed by Bruce whom she said was about the nicest guy in the whole world. She said people had offered her hundreds of dollars for the card though she wouldn't sell it if she didn't have a dime.

Past the postcard joint and right before the Casino is the very spot Bruce stood when the picture for the sleeve of "Hungry Heart" was taken. The phone booth is now gone but you can still see the Empress Hotel across the street with a sign as big as Jersey.

We walked through the Casino and over to Palace Amusements, one of Asbury Park's oldest arcades and the location for more pictures of Bruce and the band than any other locale. The place is rather run down and I'd suspect the rides are probably the very same ones Bruce rode as a teenager and they probably made him sick then just as they made me.

Billy showed me the Fast Lane, a club Bruce used to play frequently, and the Student Prince another old hangout for the band and Bruce. Then we got in his car, a beat-up barge but with an engine worthy of the Circuit, and we drove over to Main Street. Then we drove back through some of the older parts of Asbury Park, past beautiful old houses and stately seaside mansions. We passed a lake frequently called Inner Lake and it was here that the full effect of Asbury Park began to take hold of me. Billy reminded me of some song where Bruce mentions an angel from Inner Lake and suddenly it hit me--this was no Asbury Park of some dream, this was an actual place and the angel from Inner Lake was in all probability a real young woman from this part of town and Bruce Springsteen might have driven down this very street mad with want for an angel who would not have him. I've been listening to Springsteen's music all my life, particularly to "The Wild, the Innocent..." and here it hit me that those songs and those characters weren't just drawn from this area--they are this landscape. Here, across from Inner Lake I could feel the passion of a young man driving these streets on a lonely night, I could feel this as clearly as I could feel my own lips touch each other. This was it.

We drove over to the Upstage, one of the earliest clubs where Bruce used to live for a while. It had been abandoned for years and we couldn't get in but Billy got in later somehow and took some of the pictures you'll find here--the place was really trashed but one piece of plaster hadn't been moved hardly since the last time Bruce played here.



Inside the Upstage: Psychedelic decor

We drove from Asbury Park on old Route 33 towards Freehold and the thought came to me that Bruce had probably driven this very road thousands of times--so many times that he probably has every nook and cranny, every curve and bump, memorized. And I started to look around me and think about a songwriter riding this road and then I saw Hubcap Heaven. I can't remember the actual name of the place but there it is halfway between Freehold and Asbury, some old junk yard specializing in hubcaps.

Billy and I stop in some sub shop along 33 that is mentioned in a rap before some show long ago. Then we drove some more and Billy mentioned that to the left was an old fire road where the local kids race that has long been called "Thunder Road" and is his explanation for the song.

Soon we rolled into Freehold again and Billy showed me a few houses Bruce lived in, his grammar school, high school and the county courthouse where we guess his birth certificate is kept. What impressed me the most though was the Hershey Factory which I missed the first time through Freehold. This was the factory Bruce's father worked at most of those years and the very factory his father would come home from beat to exhaustion and sit down at the kitchen table and yell at his boy. We stared at it for a while then drove back to Asbury silent.



The Stone Pony: Asbury's classic

Live On Stage

Billy dropped me off at my hotel--one of the most depressing places I've ever stayed in my entire life. It smelled like a peep show and had the general feel of decay that had hit the rest of the city. I drove over to the Asbury Diner just because it looked like the existential kind of place a young Bruce Springsteen probably

ate a thousand times. If he did I doubt he ever was the only person in the place as I was. Springsteen was home here though--I was about as far away from home as I could get and I began to feel it.

That all changed the minute I walked into the Stone Pony. For a five buck cover they gave me a rose, a t-shirt commemorating the event--it was the second anniversary for their house band of sorts, Cats on a Smooth Surface--plus I got to see the show.

And that's how I got here, sitting in the back of this wonderful bar, treating myself to a few expensive beers and watching the beautiful women of New Jersey that are standing in front of the stage dancing to Cats on a Smooth Surface. This place is packed to the rafters but even at that there can't be more than a couple hundred people here--the place isn't that big. Cats are a much touted Jersey shore band but I'll tell you I'm not impressed with what they're playing at this moment--J. Geils' "Freeze Frame." This band only plays covers, something that is unheard of for a popular band on the west coast. Cats does a competent job of recreating the hits but you could always listen to this stuff.

And then as quick as the night, the lights go dark the band is silent and the crowd goes nuts pressing closer and closer to the stage. The noise is deafening--cheering, clapping, the "BROOCEEESSS," are at a crescendo, and here, as the lights are coming on again I think I see him, yes that's him, that's Bruce, here on stage is Bruce Springsteen, clean shaven, short hair, looking tan and healthy, wearing a t-shirt, breaking in "Look But Don't Touch," screaming to be heard above the crowd, and I'm jammed between what seem like a thousand linebackers from the Rams but no matter what I came 3,000 miles for this and no one but no one is nudging me out--I'm about ten feet from the stage and pushing forward and "Look But Don't Touch," is already over and now it's "From Small Things, Big Things One Day Grow," and now that's over and it's "We're Havin' A Party" and Bruce is hamming it up, wearing a smile as wide as the Narrows bridge, and his t shirt is wet with sweat and I'm moving forward and here I am I'm just five feet from the stage, just two rows of people in front of me and Bruce is really singing it, much better than even Southside and he's smiling like the day he was born, just over the hill in Freehold and raised on these streets and spent a good part of his life over on the beach and he probably drove here tonight over on Route 33 and down Ocean and up Kingsley, past Madam Maries, past the Casino, past Palace Amusements, past my hotel, past my rent-a-camero, here, here, in this very club, three feet away now, looking at me, here, he came here, here for me. And I don't ever wanna go home.

New bootlegs: More color, higher prices

The endless tide of bootleg Springsteen records is showing no sign of drying up and the last few months have seen more new bootlegs than at any time since the 1978 tour. The newer boots are emphasizing more color and nicer use of graphics. Occasionally the sound quality matches up to the packaging but not too often. It seems the advent of the fancy three record sets from Sweden have created more consumer demand for higher quality product which has also driven up the price.

And though some of the graphics on some of the newer boots are very nice the sound quality of the original "Follow That Dream" has still not been matched. That's evident when listening to "Movin' Up To Stockholm" a three record set including the best from FTD and Tear-drops. The sound is excellent on this record though the cover graphics are not quite as nice as either of the original two lps. Don't confuse this with "The Stockholm Tapes," a much poorer quality repress of the two Swedish sets. "Movin' Up" is fairly rare and though its much cheaper than the original two sets its still so expensive its only recommended for someone without either of the two originals.

Two new European releases that we haven't had a chance to listen to but we were still able to get a picture of covers are "By The River" and "The Boss Hits the Sixties." The first is simply the outtakes from the River; the second is a collection of old rock 'n' roll cover songs. We've heard that the sound quality is excellent on both these records.

Another record being billed as one of the best bootlegs ever is "Prisoner of Rock N Roll." The color cover and the graphics are rather nice as is the selection of old cover songs including "Everytime You Walk In The Room," "Then She Kissed Me," and "I Fought the Law" among others. The sound quality though doesn't live up to the rest of the package though it's still very good. Don't confuse this with another record by the same name we've heard of but haven't heard that features material from a 1976 Milwaukee show.

You may have heard of "El Boos En Barcelona" which for our money is one of the most overrated boots around. We've heard of people paying ridiculous prices for this piece of garbage since its billed as very rare "only 200 made." This is exactly the same record as another piece of trash called "Bruce Juice" but with a different color cover. The "El Boos" cover is in color alright but its a terrible picture. The record inside of both "El Boos" and "Bruce Juice" (which has an awful black and white cover), is of very poor sound quality and questionable historical value (we've heard it is from Barcelona but who cares).

Another piece of junk in our opinion is "Rarities" a single lp with a black and white cover. All this rip off is is a repressing of "Fire on the Fingertips" with different

cover. This cover is just the pictures from the Steel Mill program of Bruce with long hair. Another repress of dubious quality is "The Boss is Back" which we've heard is another repress of some other early boot put out this time with a color cover. Supposedly this is rare since the perpetrators got busted soon after releasing this--and considering the sound quality it serves them right.

"Hungry Heart" is a three record set out of Japan we that features material from the UK: Wembley and the Brighton Centre show. The sound quality is

excellent almost approaching the Swedish sets.

The cover is just a blown up shot from the single of the same name. The performance is very good and "Johnny Bye Bye" is included. This record seems to be very rare.

A few others that we've heard of but haven't yet heard are "Acoustic Radio Jam," "Collaborations" and "With a Little Help from My Friends."

That brings us to what we think is the very best bootleg ever, a record called "The Demo Tapes" which has been out for quite some time and has been pressed in numbers so its very cheap as these lps go. It doesn't have fancy graphics (the cover is simply black and white but nicely

done. The sound quality however is of studio quality--we'd say only a tad worse than "Nebraska." As bootlegs go this is a shy, quiet record but we feel it contains what may be the best performance ever recorded of Bruce solo. These are demo tapes he made, some for the John Hammond demos, some for other unnamed auditions. But they are intimate, passionate, melodic --in short they are the bright side to the darkness on "Nebraska." Here is Springsteen as a young man still full of energy and not yet jaded by the life of stardom. And the songs, including "Street Queen," "If I Was the Priest," "Southern Boy," and "Arabian Nights," are the most melodic Bruce has ever written. There is a point in "She's Leaving," which is probably the simplest love song Bruce has written, where he stops and says he can't remember the words--this is quintessential Springsteen, a young man full of emotion and unbridled passion but not always able to figure out how to express it. We feel this record is the essential Springsteen bootleg--don't leave home without it. Many of these other boots are done to rip consumers off--we think if Bruce heard "The Demo Tapes" we hope he'd like it enough to have CBS put it out.



In print

This issue you'll find below right and left, two ads from Rolling Stone in 1974 heralding "The Wild, the Innocent...", one featuring Jon Landau's often mentioned but rarely read article from the Boston Real Paper. It wasn't long but it was very important. It appeared on May 22, 1974 and was actually just part of a column rather than a story only on Bruce. You can understand why the two became such friends.

Also below are two very strange double bills: A review from the September 1974 Phonograph Record Magazine when Bruce played on a bill with Doctor John. Strange but true. Also, even stranger yet, you'll find the New Musical Express' review of "Atlantic City" as combined with Siouxsie and the Banshees. The British Press, incidentally, we're rather mixed about Nebraska. This review appeared October 4th, 1982.

THE CRITICS' CHOICE.

"In an era of diminishing returns, false prophets and false bottoms, where the best of our instant pop-up superstars are either choked-off, laid-back, lame or laid out flat, it is with a great sense of relief that I announce to the disbelievers that Bruce Springsteen has delivered another stone, howling, joyous monster of a record."

—Bruce Pollock, *The N.Y. Times*

"The most moving and compelling new presence around these days is Bruce Springsteen, who speaks from new-mown experience and can still touch his songs with the hands of one who lives them, passing that fire/chill to the

listener as to a close and intuitive friend" —Peter Knobler, *Crawdaddy*

"He may be the strongest creative talent now working in pop music."

—Lorraine O'Grady, *The Village Voice*

"The clods will next call Bruce Springsteen a Van Morrison copyist."

Next year they'll call some unsuspecting talent the new Bruce Springsteen... Bruce Springsteen is a giant talent."

—Melody Maker (With Bruce Springsteen) "The feeling was that of

having seen a totally brilliant, unique, soon-to-be-giant artist in his early days before he becomes a star."

—The Boston Globe



"THE WILD, THE INNOCENT, AND THE E STREET SHUFFLE": FOR EVERYONE WHO WONDERED WHAT BRUCE SPRINGSTEEN COULD DO TO TOP HIS FIRST ALBUM.

ON COLUMBIA RECORDS AND TAPES

"I SAW ROCK AND ROLL FUTURE AND ITS NAME IS BRUCE SPRINGSTEEN."

—Jon Landau



"Tonight there is someone I can write of the way I used to write, without reservations of any kind. Last Thursday, at the Harvard Square Theatre, I saw my rock 'n' roll past flash before my eyes. I saw something rise. I saw rock and roll future and its name is Bruce Springsteen. And on a night when I needed to feel young, he made me feel like I was hearing music for the very first time."

"When his two-hour set ended I could only think, can anyone really be this good, can anyone say this much to me, can rock 'n' roll still speak with this kind of power and glory? And then I felt the shivers on my thighs where I had been pounding my hands in time for the entire concert and knew that the answer was yes."

"Springsteen does it all. He is a rock 'n' roll punk, a Latin street poet, a ballet dancer, an actor, a joker, bar band leader, but rhythm guitar player, extraordinary singer, and a truly great rock 'n' roll composer. He leads a band like he has been doing it forever. I ranked my brains but simply can't think of a white artist who does so many things so superbly. There is no one I would rather watch on a stage today."

"Bruce Springsteen is a wonder to look at. Skinny, dressed like a reject on Sha Na Na, he parades in front of his all-star rhythm band like a cross between Chuck Berry, early Bob Dylan, and Marlon Brando. Every gesture, every syllable adds something to his ultimate goal—to liberate our spirit while he liberates his by baring his soul through his music. Many try, few succeed, none more than he today."

"It's five o'clock now—I write columns like this as fast as I can for fear I'll chicken out and I'm listening to Kitty's Back 13s. I feel old but the record and my memory of the concert has made me feel a little younger. I still feel the spirit and it's still mine."

"I bought a new home this week and upstairs in the bedroom, in a sleeping beauty who understands only to what I try to do with my records and tapes. About rock 'n' roll, The Love, 'Sneaky' once sang: 'I'll tell you about the magic that will free your soul. But it's like trying to tell a stranger about rock 'n' roll.' Last Thursday I remembered that the magic still exists and that as long as I write about rock, my mission is to tell a stranger about it. Just as long as I remember that I'm the stranger I'm writing for." —Jon Landau, *The Real Paper*, May 22, 1974.

Bruce Springsteen's second album, "The Wild, the Innocent and the E Street Shuffle." On Columbia Records.



Dr. John
Bruce Springsteen
Civic Auditorium
Santa Monica, California

By MICHAEL DAVIS

This particular double-bill displayed the vitality of music stemming from distinct locales and also the possibilities of communicating with an audience unfamiliar with each artist's milieu. Both Dr. John and Bruce Springsteen create music out of very specific local scenes and they were playing out of town; the Civic, well known as the L.A. area's most intimate concert hall, was only half-filled, thus suggesting either a lack of interest or a lack of familiarity with the artists by local rock fans.

For Dr. John, the former was probably true. While still a fine entertainer, the good Doctor is pretty much a known quantity; the gris-gris jumbo man from New Orleans, seemingly fresh from the Mardi Gras to show y'all a good time. And he did well enough but the crowd had already been worn out by Bruce Springsteen.

Springsteen's stomping ground is the Jersey coast: the bars, the boardwalks, any

place where people hang out. He's been hailed as one of the "new Dylans" because of his occasionally outlandish imagery but his characters remind me more of the people Chuck Berry used to write about; "The E Street Shuffle's" Angel could easily be Sweet Little Sixteen a few years later and "Rosalia" sounds like Carol with a disapproving dad.

The difference between the two is that where Berry limited himself to two-and-a-half minutes, Springsteen's penchant for detail carries him three and four times that long. He can sustain it because (1) he's an excellent storyteller and (2) he's got a great band.

The band really comes across on stage. Both keyboard player David L. Sancious and tenor saxist Nick Clements burn; essentially, they're jazzmen but they didn't lose an audience that came to hear rock 'n' roll for one instant.

Lose 'em, hell; from the third song on, each number was followed by a standing ovation. The Civic didn't sound half empty during Springsteen's set, that's for sure. If Columbia doesn't put out a live album by this man soon, they're crazy.

THE IMPORTANCE OF BEING...

SIOUXSIE & THE BANSHEES:
Slowdive (Polydor)
BRUCE SPRINGSTEEN: *Atlantic City* (CBS)

It is experientially true—even if not rationally so—that people whose work is considered extremely important generally sound extremely important, as if weighed down by other people's sense of their importance. Both

Siouxsie and Bruce, in their somewhat differing ways, carry that portentousness as part of their basic tool kit. "Slowdive" finds Siouxsie et cie mashing down hard on the 'eerie' button with the customary bashing

beat, instrumental clatters and screams and reverby, serpentine vocals. Patti Smith, I'd like to introduce you to Hawkwind; you could do very well together.

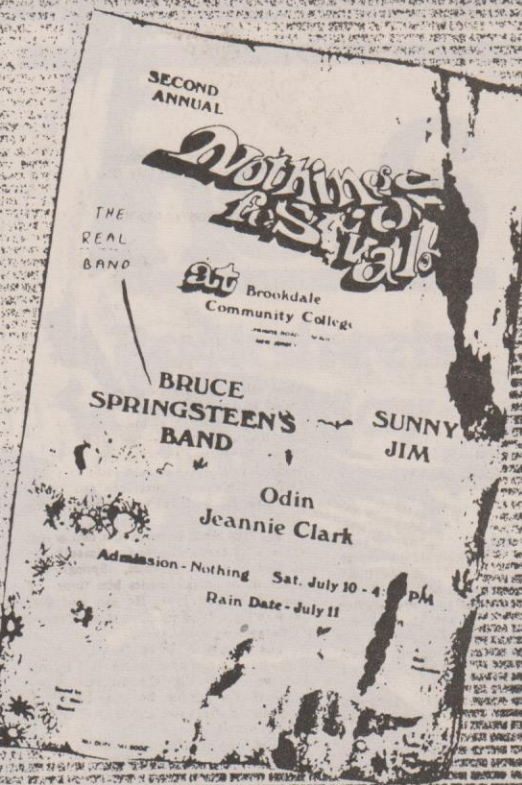
Bruce, on the other hand, provides an extract from his new album "Another Side Of Bruce Springsteen", recorded on a walkie on the actual beach in Asbury Park. A manly tremble shaking his reassuring baritone and a lonely harmonica wheezing away to itself in the corner, Bruce recounts yet another tale of gang fights and driving through the night. I don't know where we'd be without him.

I mean, this man saved rock 'n' roll. *ONE* *OK* *4*

Off the wall

While researching our centerspread article on Asbury Park, our writer found these two posters in the long abandoned Upstage club. One was pasted to the wall next to some Playboy centerfolds and the other poster was found underneath the stage. The Upstage was one

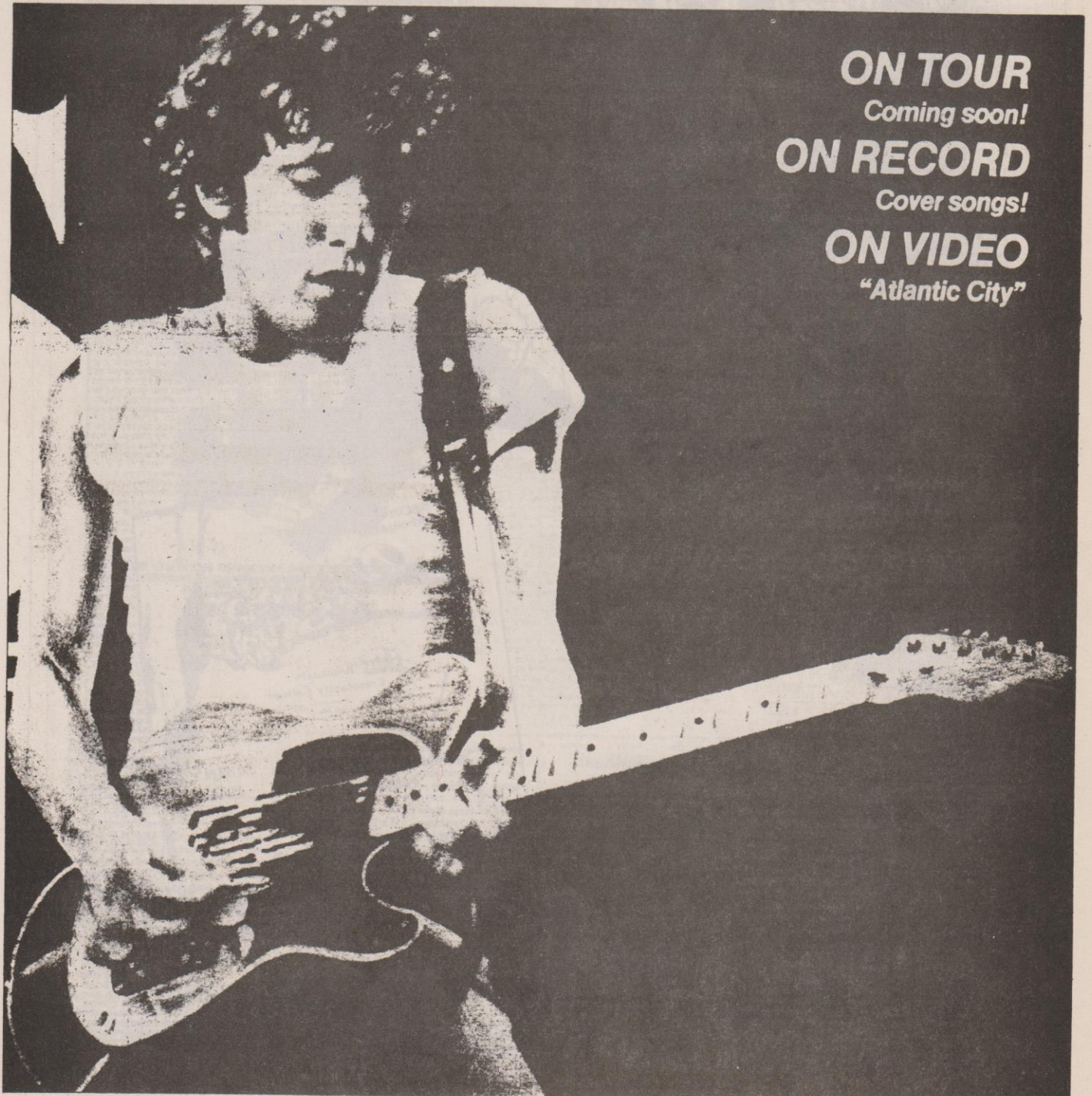
of the first clubs where Springsteen played in the area and these posters are some of the earliest dates he ever played (without the Castilles). We didn't write "the real band" on this poster--some other joker did. What-ever happened to Jeannie Clark?



Backstreets

The Springsteen Magazine

Number 5



ON TOUR

Coming soon!

ON RECORD

Cover songs!

ON VIDEO

"Atlantic City"

DAVE WEBBER GRAPHIC

On the backstreets

We had hoped that this issue would be triumphantly telling you all the inside info on the upcoming Bruce Springsteen tour. However, at this writing in early February that tour looks as far off as economic recovery. But when you're dealing with an animal as unpredictable as Mr. Springsteen, his tour announcement may very well have beaten this magazine to the printers but we hope not.

While we wait till our next issue to hopefully announce the next tour, we've filled this issue with all kinds of juicy stuff to tide over the record collector and Bruce junkie. First and foremost you'll find a centerspread devoted to all those great coversongs of Bruce's with a complete discography of course. Also in this issue you'll find updates on the latest vinyl releases and the latest tour guest spots. We've even given you a peek inside (well, I guess you'd have to say outside) Bruce's home in New Jersey.

The recent holiday season saw Miami Steve get married, saw too many radio stations once again ignore Springsteen's version of "Santa Claus is Coming to Town," our vote for best song to start the year off with, and it saw this magazine slowly grow. While we're still not on healthy financial legs (Thunder Road couldn't make it

with 4,500 subscribers--we've got 110 at this time), the response has been consistently good and we hope to soon expand the number of pages and scope of coverage.

If you're still not subscribing, we'd like to encourage you to do so--it'll save you money and hurry your issue along as subscription copies are mailed the day the mag comes back from the printer. On that same note, new subscribers might note that while we publish quarterly the exact publishing date may vary to reflect tour and album happenings.

And on the subject of those events please keep up your letters, photos, clippings and anything else you'd like to send us. We'd like to think of this magazine as a collective of ideas and opinions from Springsteen fans all over the world. We're especially looking for off stage photos and black and white photos to adorn our covers.

Speaking of covers, we hope you love this cover as much as we do. It was drawn by Dave Webber a Vancouver, B.C. artist. We saw it first as a print in a Vancouver record store and for us it was love at first sight (it stood guard over the store's "S" section). Webber obviously has been touched by some of the Springsteen spirit though he also professes a liking for the Schmeigel Brothers.

BACKSTREETS is the quarterly Bruce Springsteen fanzine. All contents are copyright, 1983 by Backstreet Magazine.

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and tramps like us rockin'
all over the world...

"I pick up with flowers
when you get off of work,
it's like you don't even know me,
it's like I'm some kind of jerk...."

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No. 4: Asbury Park revisited, Nebraska reviewed, Bruce Springsteen, boot reviews, \$3 US; \$4.50 overseas.

No. 3: Videography, centerspread poster, tour update, biggest Springsteen record; \$3 US; \$4.50 overseas.

No. 2: Six hottest Bruce items; Santa Claus, poster, records, Bruce interview, \$3 US; \$4.50 overseas.

No. 1: Commemorative poster/issue, bootleg discography, unique collectibles, 4 pages, \$1.50 US; \$3 overseas.

**BACKSTREET
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no.6

Backstreets Out in May

Backstreets 6 out in May 1983!
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Tour update with tour dates!
The new album reviewed!
Italian discography!
How the tour machine moves!
Latest foreign 45s!
Latest guest appearances!
And much more....

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On lips

THE BIG NEWS: We had hoped that we'd be using this space to announce a new tour and album, but alas, you know Bruce Springsteen. At press time there was no word on release of the album or tour. Bruce was reportedly in the studio remixing tapes--last time he did that his single album turned into a double album and was delayed for almost a year. Miami Steve speaking in late January on radio station WPLJ said we'd be very lucky to see the album before summer and the tour by fall. But then again with Bruce Springsteen who knows--the album may have beaten this issue back from the printers. We've heard that some dates for the tour were tentatively scheduled for March--our guess is that now they are nothing but wishful thinking.

LITTLE STEVEN TIES KNOT: In case you haven't heard, Miami Steve Van Zandt got hitched. The ceremony was on New Year's Eve in New York and it was an event for the rock 'n' roll history books: Bruce was the best man (fumbling with the ring); Little Richard was the preacher; and Percy Sledge sang "When a Man Loves a Woman" as the couple walked down the aisle. Steve and his new bride, Maureen Santoro (she's pictured on the sleeve of Steve's album) also invited an all star cast who ended the evening with the obligatory jam session, featuring Gary U.S. Bonds going out of his mind on stage.

MIAMI OR LITTLE STEVEN: Speaking of Van Zandt, his new album and his few tour dates have been almost universally praised. He's even had a bit of airplay of all things. As for his relationship with the E Street Band, only he knows for sure. His band however will be touring more of the U.S. later this spring which once again gives us a pretty good indication that the next E Street Band show is somewhere down the road.

STEVE'S FIRST NIGHT: On the subject of Van Zandt, a new UK fanzine features news and more on his goings and comings. Titled, "First Night" two issues have now been published and are available from Wendy King, Linden Cottage, 33, Hawthorn Road, Bognor Regis, West Sussex, PO21 2BW, UK.

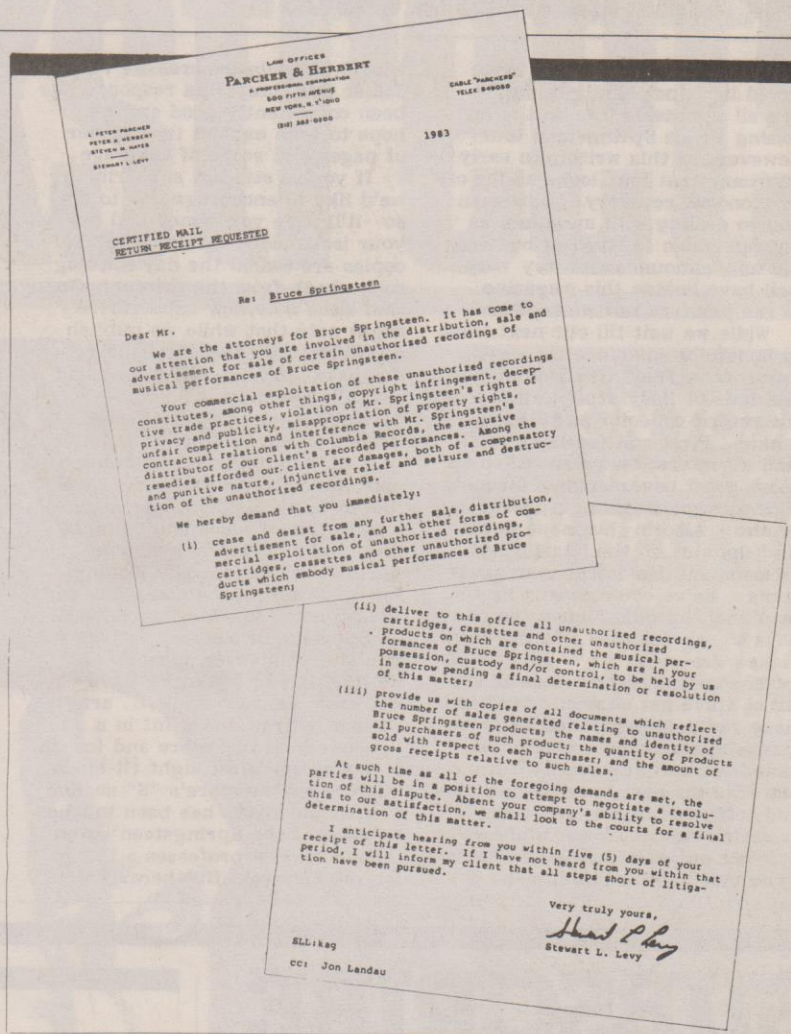
THUNDER ROAD'S DEAD END: And on the subject of fanzines, we sadly note the demise of the original Bruce Springsteen fanzine, Thunder Road. The magazine officially went out of business with the publication of the double issue 6/7. The final issue has some outstanding photographs though most of the copy is reprints of River reviews. This final issue also is filled with lots of bitterness on the parts of co-editors Lou Cohen and Ken Viola, who stop just short of saying their whole experience wasn't worth it. They put at least partial blame on Bruce's management which

was uncooperative to their efforts. They also cited financial difficulties, though Thunder Road had over 4,000 subscribers (Backstreets in contrast has slightly over 100). We mourn their passing though because at its best Thunder Road was everything a fanzine would hope to be. We also particularly mourn the loss of faith the editors seem to have towards the Springsteen phenomenon--we diagnose a heavy dose of a live concert. Thunder Road's address is PO Box 171, Bogota NJ 07603.

SCARLET LETTERS: If anything can turn you off to Bruce Springsteen it would be getting the letter that is reproduced here from Springsteen's lawyers. An anonymous reader sent this into us saying he received this out of the blue and still doesn't quite know why. It seems to us absurd that Bruce's lawyers would put so much effort into tape and record collectors (which seems to be what this is about) rather than pursue bigtime operators who really are perhaps ripping Springsteen off of royalties. When one can pick up any record collecting magazine and see pages of bootlegs and live

tapes advertised for sale, it seems less than fair that fans who own live tapes should be in fear of their collections. There most probably are people who are exploiting tapes of Springsteen for profit--however it is certainly not the fans who give their support to Springsteen by buying records and attending concerts.

NEBRASKA'S CHART ACTION: And on the subject of support, Springsteen fans seem to have taken the latest album to heart--it has sold better than anyone could have predicted. Though the album was shunned by radio programmers (no single was released in the U.S.) it still made its way into the top five in the U.S. and stayed there for several weeks. People magazine however, was not impressed. They used the fact that "Nebraska" sold about 850,000 copies as part of their argument "that rock is dead." They compared the "Nebraska" figures to "The River"'s two million copies and said even Springsteen couldn't sell in today's market. What they failed to note was that "Nebraska" achieved its sales without any radio support, advertising support or tour support: a feat we'd have to call phenomenal.



In concert

Guest spots keep Springsteen busy

Though Bruce Springsteen still has not played an announced concert for almost two years now, he's still kept up a routine of guest appearances that would kill someone with half his stamina. Most of the shows have been in the small clubs around Asbury Park but when Bruce took a drive across the country last fall (cruising in his GTO) he took along his guitar.

Right before Christmas he played in Palo Alto California of all places showing up at a gig of Clarence Clémmons and his Red Bank Rockers. Clarence played the Stone, a small club in the college town best known for Stanford preppies, for three nights running--Bruce only showed up once, bringing his mom with him. The doorman didn't recognize Bruce and he wasn't on the guest list so he had to fork over the cover for both himself and "his date" as he called mom. Bruce took the stage at the end of the encore for "Lucille" and "From Small Things" and the crowd crushed towards the stage--they parted for mom however. Bruce's mom it seems lives near Palo Alto so don't be suprised to see him on the streets or on the stage.

While out west Bruce also turned up at the Roxy in Los Angeles for one of Little Steven and the Disciples of Soul's shows. No word on whether he jumped on stage though. Little Steven played the Roxy December 8, 9 and 12th.

Since the new year, and Miami Steve's wedding, there's been no word of any suprise Bruce guest spots but chances are he's shown up somewhere. Let's hope during the next tour he also takes an occasional journey to local clubs. He'll be hard pressed to top the



DOC THEIBAULT PHOTO

Bruce at Big Man's West with Beaver Brown, one of his favorites, 5/29/82.

night back in 1980 when he went out to a Seattle club and jammed with a country and western band from Montana--they didn't even know who he was!

In the last issue of Backstreets we misreported that Bruce had jammed with the Stray Cats at the Asbury Park Convention Hall. They jammed alright but it was at the Fast Lane rather than the Convention Hall. Together they did "Twenty Flight Rock," "Be Bop a Lula," and "Long Tall Sally."

Speaking of the Fast Lane, which has been scene to as many guest appearances by Bruce as any club on the shore, it's recently closed down. One crowded show all the

help just walked out. Owner Phil DeAngelo has filed for Chapter 11. A few years ago Miami Steve tried to buy the club but he lost in his bid to DeAngelo. Maybe he'll get it this time and both Clarence and Steve will have their own show-cases.

Speaking of Clarence, his band, The Red Bank Rockers still are playing an occasional date in the east and talking about traveling on a more extensive tour of the nation. Big Man's West recently underwent a major remodeling job and the place looks about a thousand times better (though even a dive with original posters of the E Street Band isn't all bad).

Heard about the 10th Avenue Freeze Out?

During our journey last issue to Asbury Park we got so caught up in the excitement of the event we wrongly reported some of the local lore. Specifically we refer to the origins of "10th Avenue Freezeout." Local Asbury Park (ette?) Eileen Fry wrote us with the real scoop:

"Bruce had one of his early bands that included a thin black guy named David Sancious, who played piano. Sancious lived on E Street in Belmar with his parents (they still live there). His parents let the band practice in the basement.

"At that time Bruce and the rest of the band members lacked steady transportation so they'd walk from Asbury to Belmar (which isn't too far) or take the bus.

"In order to get to E Street you had to go down 10th Avenue. And



on a very cold, snowy, icy day, even the walk from the bus stop would seem like a very long walk. Thus on one cold winter day or night, "10th Avenue Freezeout" was born. The idea stuck with Bruce until the band got on it's feet."

Backstreets No. 7 will feature another look at the roots of Bruce Springsteen.



CATHY MAESK PHOTO

On video

Atlantic City video nothing to rave about

Though CBS choose not to release a single off "Nebraska," they did release a video promo clip of "Atlantic City"—the first authorized video of Bruce Springsteen material. It is a stark black and white video with cinematography to match the depressing tone of the song.

The video was much ballyhoed prior to its world premier December 22 on Music Television and for several weeks it was one of M TV's most played videos. Recently however, it has been played infrequently and we haven't heard of any rock clubs playing the clip.

The lack of airplay for "Atlantic City" really comes as no surprise since as promotional videos go it is one of the most unimaginative around. While most M TV videos concentrate on creative and visual ideas, the "Atlantic City" video is old hat.

The video follows a car through a journey into Atlantic City on the freeway. It takes us past Greyhound buses full of tourists, past billboards advertising casinos and into the street life of Atlantic City. It uses the camera's lens as our eyes. What we see is the gritty street life of the old Atlantic City in contrast with the glittering new casinos rising like giants from the ashes of the nursing homes. It is not a particularly subtle contrast—it is a classic good and bad confrontation and the filmmakers choose not to show us any more than cursory glances of the people of this town. We see "Atlantic City" as if we were in a car but this effect only serves to further isolate us from the place. The footage ends with a parking lot full of buses sitting solemnly at dusk under streetlights. Like the rest of the video, this final image is visually powerful but communicates very little except desolation.

The response from the Springsteen fans we've heard from has been universally negative. "A real piece of junk," wrote one. "I can't believe Bruce put his name on this after all the time he puts into his albums," said another.

We still haven't been able to deter-



Above: The end of the "Atlantic City" video, a final image as bleak as the song. Below: (left) driving through Atlantic City; (center) do you think this is Bruce?; (right) a once grand town dead on arrival.

mine who actually made the video—no one seems particularly proud of this creation. The story we've heard is that Bruce was in California while the video was filmed and that he had very little to do with it.

The video's greatest fault seems to be that it fails to capture any of the great emotional power of the song—choosing instead to emphasize its sense of dread. The song is not exactly upbeat but it does speak of the romanticism of the street—the same romanticism we first heard in the similar "Meeting Across the River." The use of the camera as our visual entry into the video also serves to further isolate us from the city and instead of feeling pathos for the fate of this once great town, we feel only a voyeuristic curiosity.

Some of M TV's vjs have suggested that you can see Bruce Springsteen's hand on the steering wheel and that you can see him walking down the boardwalk in one scene—complete lies if you ask us. Perhaps

the biggest disappointment of video is that it fails to show Springsteen at all and considering what a great and natural visual performer he is that seems like a crime—it would be on par with filming a commercial for Dolly Parton bras and failing to show Dolly.

The video did finally get Springsteen airplay on M TV but to what effect we aren't sure. A much better choice would have been to release a promo clip off the "No Nukes" movie or to show a simple concert shot. Or better yet picture the effect of "Atlantic City" if it meshed the scenes of Atlantic City with shots of Springsteen sitting at his kitchen table playing his guitar.

Much better received has been the Little Steven video that has become something of a hit on M TV. Featuring live concert footage, it has the excitement that "Atlantic City" lacks. Most of the video was culled from Steven's show last fall at the Peppermint Lounge in New York City.



On record

No US single off "Nebraska": plenty of foreign releases

While "Nebraska" was a big hit in the US with the record buying public, CBS didn't think it was Top 40 material--no single was released off the record, not even in promo form, in the US. Still many foreign states did find the material listenable and there were many releases overseas.

The UK lead the way with the first release of "Atlantic City" b/w "Mansion on the Hill," with a picture sleeve. It didn't go too high on the UK charts but it made a dent.

At this date several other foreign countries have also released this 45, including Spain, Holland, Japan, France and Australia. The Australian copy does not come with picture sleeve while all the others do--we're not aware of any variations among these releases.

Italy however, released "Atlantic City" with a different picture sleeve than the UK--a reproduction of the album cover. The back also shows the album cover and the color of red ink used differs from the UK red and from the red on the US copy of the album.

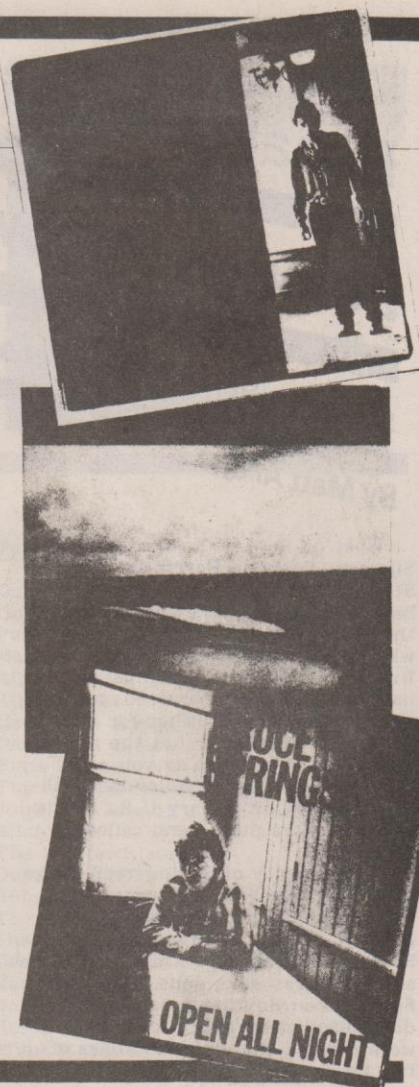
Late last year the UK released a second single, "Open All Night" b/w "The Big Payback," this second side being an unreleased track. It's an

upbeat rocker that sounds much like "Johnny 99." We've heard it was left off the album because it was too upbeat for the rest of the material. The picture sleeve on this is the same picture of Bruce sitting at his table that is on the flip side of the US promo poster. Holland has also released this record and we'd assume other countries will follow.

Miami Steve however has just seen the release of his first US single, "Forever" b/w "Caravan." This flip side is an instrumental from "the motion picture 'Men Without Women,'" the sleeve tells us. What's this guy Steve got against women? And why does he dress so weird? Steve's single has a color sleeve.

And there was always the Bruce Springstone single which we featured in our last issue--it sold so many copies it actually hit the charts with a bullet.

Above: The UK picture sleeve from "Atlantic City/Mansion on the Hill." The sleeve is black and white with a bit of red on titles. Middle: The Italian "Atlantic City" with different picture sleeve. Below: The UK copy of "Open All Night/The Big Payback." Type is in red ink on title and name.



The complete British discography

In a country where both Haircut 100 and The Jam are huge hits, it comes as some what of a suprise that Bruce Springsteen has been so popular in the UK--particularly when you consider how American such concepts as the 69 Chevy really are. Still, for whatever reasons, Springsteen has been almost as successful in the UK as he has been in the US: His last tour created something akin to Beatlemania for the normally placid British rock fans.

The UK has also been a great market for Springsteen records. He's even released several 45s there that somehow differ from the US discography and here we'll attempt to fill you in on some of the intimate details.

UK 45s

Born to Run/Meeting Across The River (S CBS 3661).
Tenth Avenue Freeze-Out/She's The One (S CBS 3940).
Prove It All Night/Factory (S CBS 6424).
Prove It All Night/Factory (S CBS 6424), promo.
Badlands/Something In The Night (S CBS 6532).
Badlands/Something In The Night (S CBS 6532), promo.
Promised Land/Streets of Fire (S CBS 6720).
Promised Land/Streets of Fire (S CBS 6720), promo.
Born To Run/Meeting Across The River (S CBS 7077), rerelease as part of CBS Golden Decade Series.
Hungry Heart/Held Up Without A Gun (S CBS 9309), PS.
PS came with both blue and black printing on front.
Hungry Heart/Held Up Without A Gun (S CBS 9309), PS, promo.
Sherry Darling/Independence Day (S CBS 9568), promo, mispress, recalled after one week.
Sherry Darling/Be True (S CBS 9568), PS.
Sherry Darling/Be True (S CBS 9568), PS, promo.

The River/Independence Day (CBS A1179), PS.

The River/Independence Day (CBS A1179), PS, promo.
Cadillac Ranch/Wreck On The Highway (CBS A1557) PS.
Cadillac Ranch/Wreck On The Highway (CBS A1557) PS, promo.

Atlantic City/Mansion On The Hill (CBS A2794) PS.

Atlantic City/Mansion On The Hill (CBS A2794) PS, promo.

Open All Night/The Big Payback (CBS A2969) PS.

Open All Night/The Big Payback (CBS A2969) PS, promo.

(Additionally, all of the 45s from "The River" and from "Nebraska" were released with both orange paper and brown vinyl labels. All promos were on paper labels).

UK 12"

The River/Born To Run/Rosalita (CBS A13-1179) PS.
(Early releases of this mistakenly said "East" Street Band and "East" Street Shuffle. This was corrected on the second printing. This record has also been re-released now without its great picture cover, a real crime.)

UK Albums

All the albums released in the United States have been released in the UK with no significant differences. The first album, "Greetings From Asbury Park," originally had a postcard fold out while later pressings have the sleeve without the fold out. There's also at least one complication album from the UK, a 1978 release by Melody Maker magazine that contains one Springsteen cut. If you know of any other UK releases, or any additions or corrections to the items listed here, please write us.

--Compiled by Matt Allan

Because the night belongs to covers

Songs written by Bruce; recorded by others

By Matt Allan

What do Robert Gordon, Donna Summer, Emmylou Harris, Shakin' Stevens and Charlie Rich's son all have in common? They're all part of the ever growing club of 23 artists who have covered a song written by Bruce Springsteen. Springsteen has had 36 of his songs covered, not a particularly large number for such a respected songwriter but the artists have been as diverse as you could imagine--from Bette Midler to Southside Johnny, from Gary U.S. Bonds to a Baltimore punk band called "1/2 Japanese."

The majority of Springsteen songs have been recorded by two artists--Gary U.S. Bonds and Southside Johnny. Bonds has recorded ten Springsteen numbers while Southside and his Jukes have done eight. The Springsteen/Southside combination dates back many years to when both were playing the clubs and bars of the Jersey shore, sometimes playing in the same band. It came as no surprise when a couple of Springsteen compositions appeared on the Jukes' debut album, "I Don't Want To Go Home." One of them was "You Mean So Much To Me Baby," featuring a duet with Ronnie Spector, and the other was the infamous "The Fever," Springsteen's most covered song to date with other versions by The Pointer Sisters, Allan Rich (Charlie's son) and a version by ex-Marmalade vocalist Dean Ford on EMI. Southside also released "The Fever" as a single in a shorter form and it also appeared on the Jukes live promo lp.

On Southside's second album, "This Time It's For Real," Springsteen supplied three songs, all co-written with Miami Steve Van Zandt, who was the Juke's lead guitarist until he got the call from Bruce to join the E Street Band. The songs on that second album were "Little Girl So Fine," "Somethings Just Don't Change" and "When You Dance" which also appeared on the B side of "The Fever."

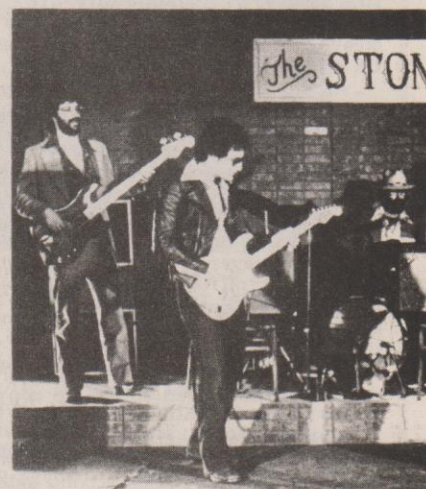
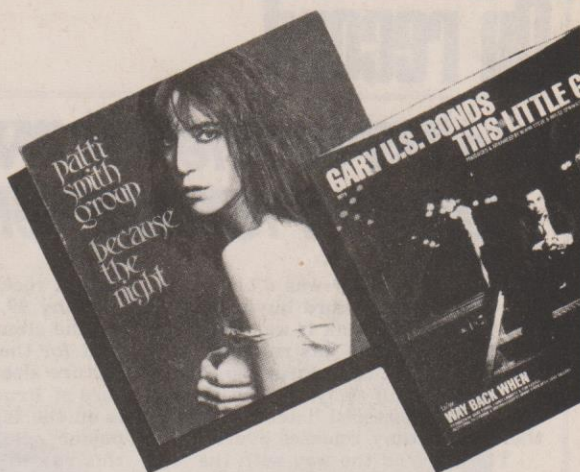
For Southside's third album the Juke's also enlisted the help of Max Weinberg giving the album even more of a Springsteen feel. Included were "Trapped Again," co-written with Van Zandt and Southside, and "Talk To Me" and "Hearts Of Stone," both originally recorded for "Darkness." The Jukes always did a fine job of

covering Springsteen songs but their ultimate lack of commercial success probably lies in the fact that they recorded too much Springsteen material.

Gary U.S. Bonds has recorded ten songs written by Springsteen and had both his "comeback" albums co-produced by Bruce and Van Zandt. The first had "Your Love," "This Little Girl," and the title track all written by Bruce with the "This Little Girl" being released as a single and also on the B side of "It's Only Love." The second included seven Springsteen songs on it, one less than Bruce's own "Born To Run" LP. One track had been recorded before--"Rendezvous" which Greg Kihn had done on his "With The Naked Eye" album. Kihn also had previously recorded "For You" on his "Greg Kihn Again" album. "Rendezvous" was released as a single by both Kihn and Bonds.

After "The Fever," the most covered Springsteen song has been "Fire," a song he originally wrote with Elvis Presley in mind and a demo version was indeed sent to Graceland only to arrive after Presley had tragically died. Had he recorded "Fire," Presley could have found himself with his biggest hit in years as the song seemed perfect for his style. Bruce decided instead to give the song to Robert Gordon who released it on his album "Fresh Fish Special" and as a single. It wasn't until a year later however that the song itself became well known when a version by The Pointer Sisters became a top five hit. "Fire" was also recorded by a singer whose vocal style bears more than a passing resemblance to Elvis--Shakin' Stevens, who issued the song on the B side of "Endless Sleep."

One of the first singers to cover a Springsteen tune was Hollies vocalist Allan Clarke who released "If I Were A Priest" on his 1974 solo album. The song had been an early Springsteen demo. Clarke also recorded "Sandy" with the Hollies the same year and released his own version of "Born To Run" at the same time as Bruce. In 1976 he also recorded "Blinded By The Light" on his "I've Got Time" album and in the same year Manfred Man had his biggest hit in years with the same song. Manfred also went on to record "Spirit In The Night" and

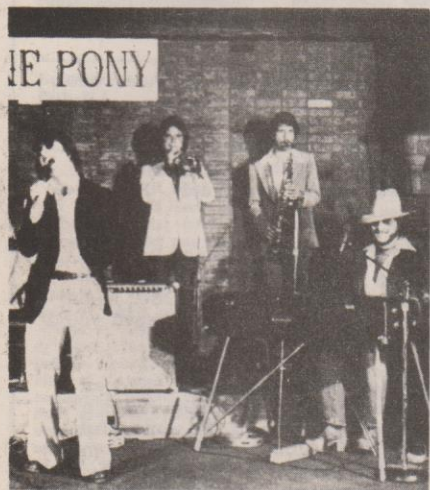
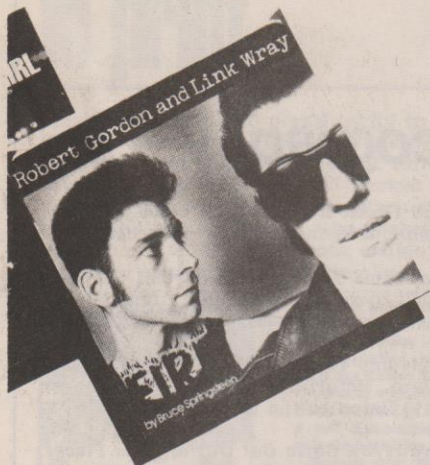


A myriad of other performers have recorded them. They include Warren Zevon (above right), Southside Johnny and his Asbury Park (they're pictured above at the Stone Pony). The picture sleeves above: Patti Smith had the most success, with her two

"For You" neither of which could repeat the success of "Blinded."

Probably the most famous Bruce cover song to date is "Because the Night" a huge hit for Patti Smith. The song is credited to Smith/Springsteen and rumor has it that Smith stole the song--the truth is Bruce gave it to Patti. She changed some of the words to get co-authorship although Bruce uses his own version when he does the song live. The only other song to be credited to Bruce and another artist (excluding Miami Steve) is "Jeannie Needs A Shooter" by Warren Zevon which is more Zevon's than Springsteen's. It first appeared on a lyric sheet by Bruce in 1974 though when Zevon recorded it in 1980 he changed the words and gave it his own tune.

There have been a couple of rather unorthodox covers of Bruce compositions, the strangest of which is probably an accapella version of "Factory" by a relatively unknown country rock band by the name of the Arizona Smoke Revue. The song is almost unrecognizable from the original, lasts all of one minute and thirty three seconds and appears on their album "A Thundering On The



rded Bruce Springsteen's songs. t) and Emmylou Harris (above far y Jukes have made a career of it ny, one of Asbury Park's best clubs). Gary U.S. Bonds and Robert Gordon. ine becoming a top five hit in the U.S.

Horizon," and as a single. The other unusual cover is by a British girl group called Rhonda who did "She's The One" but called it "He's The One."

Another British group called Alvin Stardust also did quite well with "Growin' Up" in 1977 as a single and the song was also featured by Any Trouble in their live shows and eventually made it on their promo "Live At The Venue." Three well known ladies have also done Bruce songs, the latest being Donna Summer who recorded "Protection" on her latest album. Emmylou Harris has done "The Price You Pay," and Bette Midler strangely included "The E Street Shuffle" on her film soundtrack "Divine Madness."

One of the more recent cover songs is "From Small Things Big Things One Day Grow" by Dave Edmunds, a song written specifically for Edmunds when the two met at Wembley after one of Bruce's shows. The track was included on "D.E. 7" and also was released as a single and as a giveaway single in the UK. Two remaining Springsteen songs have been recorded by relatively obscure artists--"10th Avenue Freeze Out" by a Baltimore punk

The song list:

Song	Performer
All I Need	Gary U.S. Bonds
Angelyne	Gary U.S. Bonds
Because The Night	Patti Smith
Blinded By The Light	Manfred Mann's Earth Band
Born To Run	Allan Clarke
Club Soul City	Allan Clarke
Dedication	Gary U.S. Bonds
The E Street Shuffle	Gary U.S. Bonds
Factory	Bette Midler
The Fever	The Arizona Smoke Revue
Fire	Southside Johnny & The Asbury Jukes
For You	Allan Rich
From Small Things, Big Things . . .	The Pointer Sisters
Growin' Up	Dean Ford
Hearts Of Stone	Robert Gordon
Hold On (To What You Got)	The Pointer Sisters
If I Were The Priest	Shakin' Stevens
Jeanne Needs A Shooter	Greg Kihn
Little Girl So Fine	Manfred Mann's Earth Band
Love's On The Line	Dave Edmunds
Love On The Wrong Side Of Town	Heros
Out Of Work	Alvin Stardust
The Price You Pay	Any Trouble
Protection	Southside Johnny & The Asbury Jukes
Racin' In The Street	Gary U.S. Bonds
Rendezvous	Allan Clarke
Sandy	Warren Zevon
She's (He's) The One	Southside Johnny & The Asbury Jukes
Spirit In The Night	Gary U.S. Bonds
Talk To Me	Southside Johnny & The Asbury Jukes
Tenth Avenue Freeze Out	Gary U.S. Bonds
This Little Girl	Emmylou Harris
Trapped Again	Donna Summer
When You Dance	Paul Hann
You Mean So Much To Me Baby	Emmylou Harris
Your Love	Greg Kihn
	Gary U.S. Bonds
	The Hollies
	Rhonda
	Manfred Mann's Earth Band
	Southside Johnny & The Asbury Jukes
	$\frac{1}{2}$ Japanese
	Gary U.S. Bonds
	Southside Johnny & The Asbury Jukes
	Southside Johnny & The Asbury Jukes
	Southside Johnny & The Asbury Jukes
	Gary U.S. Bonds

band called $\frac{1}{2}$ Japanese and "Racing In The Streets" by Paul Hand, the former sounding quite different and the latter sounding much like the original.

With most artists, cover songs appear of songs that have already been released by the songwriter. But with Bruce Springsteen this is not the case--in fact the opposite seems to be true of Springsteen and all of his songwriting efforts.

Twenty-four of his songs have been released by other artists but never by Bruce himself. Only 12 of his songs covered have appeared on his own albums. And since Bruce doesn't seem to like releasing tunes already covered there's little hope he'll ever release versions of such great works as "Fire" or "The Fever." Such is life but since the guy writes as much as Barbara Cartland there seems to be plenty of his songs to go around.

On vinyl!

Complete bootleg singles discography

Bruce Springsteen has but six official albums out but there are at least ten times that number of unauthorized or bootlegged lps available. A large number of bootleg 45s have also surfaced, owning perhaps to the fact that most bootleggers create as cheap a product as possible and count on the artist's name to sell the record. As a result most of them are pretty crummy--we've gone through and rated them with old fashioned A to F grades.

Because the Night (Patti Smith)/*The Promise/Because the Night/Racing in the Streets* (WNYC Radio, PS, sleeve has title as "Outside the 7-11 Store"). WNYC had nothing to do with this--still the quality is pretty good, the picture sleeve is great and the performance is rocking: This is one of the best boot 45s. A-.

Because the Night/The Promise (label says test). Made to look like a test pressing, this was one of the first boot 45s around. Same music as "Outside the 7-11 Store." "Because" sound is poor though "The Promise" is great--and what a great great song! C.

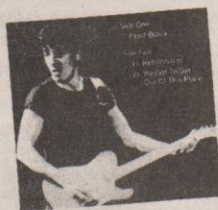
Because the Night/Santa Claus (label says "test"). Same material as on "Outside" and "Santa Claus" below. UK pressing on red wax. Nothing special. C.

Bye Bye Johnny/Follow That Dream (label says "Uck Been Da Boss, PS). Two great songs, two great performances--two crummy recordings, crummy PS. C.

The Fever/Higher and Higher (kj 1, PS, colored wax). One of a series that appeared in 1979. Pretty good sound and a decent picture sleeve. "Fever" sounds like its an official outtake and what a great song it is! B.

The Fever/Rendezvous/Santa Claus (100a Bruce Records). Same version of "Fever" as above. Flip side is live and for years the only "Santa" available. (This 45 has recently been repackaged and stuck in the 7-11 Store sleeve and billed as having Greg Kihn on "Rendezvous," who doesn't seem to be there. B.

Fire/Paradise by the Sea (CD, PS colored wax). 79 series. Good sound, songs. B+.



She's The One
B/W
Thunder Road



Fire/Raise Your Hand (First Records 101, black wax). Good sound, reasonable pressing. "Raise" is great! B.

Little Latin Lupe Loop/You Can't Sit Down (UM, PS grey wax). 79 series. Good to very good sound--unusual songs however, make this record more worthwhile. B+.

Point Blank/Detroit Medley (First Records F-0001, black wax). Very good sound. Material is now common however and you'd do better to listen to the albums. B.

Point Blank/Rendezvous/We Gotta Get Out of This Place (LO, PS, colored wax). 79 series. Good sound. "We Gotta Get..." makes David Johansen's version look less than lame. B.

Santa Claus/Because the Night/The Fever/Rendezvous (Double 45 from UK). No further details known.

Santa Claus/Night Train/Heartbreak Hotel (EZ, PS, colored wax). 79 series. Good sound quality but not great. Flip side has great songs particularly "Heartbreak Hotel." B+.

She's the One/Thunder Road (501 b, Winner Records, PS, red wax). Great live performance, great picture sleeve picture--still the sound is crummy. Once again since these songs have been commercially released you'd do better to listen to the albums. C+.

Sherry Darlin'/Independence Day (HR 1, PS, colored wax). 79 series. Sounded great before "The River's" release but now pails in comparison to the wonderful "live in the studio" version of "Sherry Darlin'" on the album. Great rap introduces "Sherry" however. B+.

Summertime Blues/Sweet Little Sixteen (XY, PS, colored wax). 79 series. Once again great songs but only fair sound quality. Kid Leo introduces Bruce and that's pretty neat. This performance is really hot too. B+.

Trapped/Jole Blon (label says "Uck Been Da Boss, PS). Like "Bye Bye Johnny" which seems to have been from the same manufacturer (both list the band as "Baltimore Jack and the Jackson Cage All Stars"), this has some great unreleased material --"Trapped" particularly is one of Bruce's best--but the sound is awful and the whole package looks less than shoddy. And since these singles have been sold for something close to \$10 each, they represent the biggest ripoff in the boot 45s. This picture sleeve is ugly too. D-.

Picture disc: Because the Night/Santa Claus is Coming to Town. This is a seven inch picture disc featuring the cover of the album "The Great White Boss." The story goes that only 15 copies ever were pressed--we hear its the same sound as the "Test" 45 and not even a very well made picture disc. We don't know enough about this so we can't rate it--it would be stupid to pay a lot of money for it however. We've also seen one other bootleg 45 picture disc--a very strange thing because the record is an Elvis interview.

Backstreets Magazine is in no shape manner or form involved in the manufacture, distribution or sale of any unauthorized records or tapes nor do we promote or encourage collectors to purchase these materials. With unauthorized recordings or tapes our word of advice to the consumer/collector is "caveat emptor" better known as "let the buyer beware."

Clockwise from top:
Fire/Paradise by the Sea; *Bye Bye Johnny/Follow That Dream*; *Outside the 7-11 store*; *She's the One/Thunder Road*; *Point Blank/Rendezvous/We Gotta Get Out of This Place*; *Little Latin Lupe Loop/You Can't Sit Down*.

This issue you'll find a real rarity in Bruce lore: The late gonzo critic Lester Bangs reviewing Bruce's first album for Rolling Stone. It ran as the second review on July 5th, 1973 and marked one of the first times Springsteen had been written about by a major rock publication. Bangs, who passed away this year, was one of the very best rock critics ever—though he was more comfortable reviewing Iggy Pop or Lou Reed.



Greetings from Asbury
Park, N.J.
Bruce Springsteen
Columbia KC 31903

BY LESTER BANGS

Remember P.F. Sloan? Sure you do. It was back when every folk rocker worth his harmonica holder was flush with Dylan fever and seeing how many syllables he could cram into every involuted couplet. There was *Handyn Almer*, of "Along Comes Mary" fame ("The psychodramas and the traumas hung on the scars of the stars in the bars and ~~and~~ something like that), and David Blue had his own *Highway 61* too, but absolutely none of 'em could beat up P.F. He started out writing surf songs, but shook the world by the throat with his masterpieces "Eye Of Destruction" and "Sins of a Family," and all his best material was just brimming with hate.

Boy howdy, the first thing the world needs is a P.F. Sloan for 1973, and you can start revving up yer adrenaline, kids, because he's here in the person of Bruce Springsteen. Old Bruce makes a point of letting us know that he's from one of the scuzziest, most useless and plain uninteresting sections of Jersey. He's been influenced a lot by the Band, his arrangements tend to take

ROLLING STONE/JULY 5, 1973

on a Van Morrison tinge every now and then, and he sort of catarrh-mumbles his ditties in a disgruntled mushmouth sorta like Robbie Robertson on Quaaludes with Dylan barfing down the back of his neck. It's a tuff combination, but it's only the beginning.

Because what makes Bruce totally unique and comically surfacing in his words. Not damn, what a pascal o' verbiage! He's got more of them crammed into this album than any other record released this year, but it's all right because they all fit snug, it ain't like Harry Chapin tearing right-angle malapropisms out of his larynx. What's more, each and every one of 'em has at least one other one here that it rhymes with. Some of 'em can mean something socially or otherwise, but there's plenty of 'em that don't even pretend to, reveling in the joy of utter crass showoff talent run amuck and totally out of control:

"Madman drummers bums and Indians in the summer with a teenage diplomat!" In the drums with the mumps as the adolescent pumps his way into his hat" begins the very first song, and after that things just keep getting more breathtakingly complicated. You might think it's some kinda throwback, but it's really bracing as hell because it's obvious that B.S. don't give a shit. He slingshots his random rivets at you and you can catch as many as you want or let 'em all clatter right off the wall which maybe's where they belong anyway. Bruce Springsteen is a bold new talent with more than a mouthful to say, and one look at the pic on the back will tell you he's got the glam to go places in this Gollywoddawn world to boot. Watch for him; he's not the new John Prince.

Also below are some clippings from several foreign newspapers. We can't tell you what they say but we can see some word s we understand: "Reagan," "Dylan," and "New Jersey." Also included is a clipping where a critic for a magazine called Sweet Potato called "Nebraska" the worst album of the year. He gets our vote for worst critic. Thanks to Ria Aeschlimann, Alma Cooper, Cathy Maesk and several others.

BEVÆGENDE BRUCE-

BRUCE SPRINGSTEEN
Nebraska (CBS)

Wush, for et sjæle-øjeblik! Springende skaber rammende, realistisk rock-historie med et stort, sort sug. Sådan har vi aldrig oplevet ham før. Næsten og nogen står han der og nagleb og fæst med sin bare røv — kun rammet ind af akustisk guitar og mundharagar! Så lidt skal der til at skabe så meget. Man har svært ved at sige et spontant udbrud: skidt op med special effekter! Tykke runder og lede efter underbønnen i timevis bagteller SA omvendte, bider Bruce til beset. Det er et stort øjeblik. Det dobbelt-h'øn "The River". Det er stærkt og dristigt og dette kammer-værk af inden næste studiealbum! I fe Dylen, Guit...

...lyse, Guthrie og nostalgiske 60'ere kan nok være ønsket fornemmes i de dirrende dunk, men l'v'en bliver mange riller gammel, far man er helt klar over, at det stene har termometeret dybt nede i det, der lige farligere end døden: liv!

Der er syv stærke ballader og tre med rock-riv i Johnny 99 og State Trooper. Og vær vi på, at det i etjernerne fra Svevmønstret, det handler om, men i og behvde og highway.

Er du Springsteen-aften, så storm trykt pladebuti når værket slippes her på mandag.

Die neue Schan...

Hervorragend

Hervorragend

Bruce Springsteen's "Nebraska". Die "Väter" dieser ersten Platte des New-Jersey-Rockers sind Leute wie Leadbelly und Woody Guthrie, Edlie Cochran, Bud Holly und jeder, der jemals einen ganz großen Folk- und jeder, der jemals einen ganz großen Rock- oder Rockabilly-Sound in sich aufgenommen hat. Für diese Arbeit setzt er, fern aller nostalgischen Klänge, die er im Laufe seiner Jahre fort, was die in den vierziger und fünfziger Jahren am volkstümlichsten Anti-Establishment-Korruptionen schrieben. Er singt über Gewerkschaftskorruption, triste Kindheitserfahrungen, über Bettler, über Arbeiter und über die letzten Minuten eines Mannes in der Todeszelle und auch wieder über die Liebe, nämlich die Schmachtschmerz-Lieblingsmädchen in einem schnellen Wagen der westlichen und langsame schrittweise Zivilisation zu einer ist, möglicherweise unfreiwillig. "Albino" ist, möglicherweise gegen die "Reaganomik". Bei State-Nummer wie "Open All Night" ist es, das spätestens nach der ersten Bestimmung mit dem alten Rockabilly-Besatzungsmund (die Aufnahmen sind praktisch korrekt) spielt; aber auch so ist dies neben "Edge Of Town" Springsteens bestes Album und besonders von den Sonntagsbesten Album geworden. (CBS 25)

Springsteen pakt uit met eigenzinnig werk

...zich als een E Street Band verloft op grond van zijn gitaar-genoeg heeft om zijn gedachten te zingen.

de massamedia en
inhandig voorlezen
eft toch geen zin. Het
nou zijn gebaseerd op
vise "bedside" van
en film.

... het laatste nummer, "Reason to believe" - wat is Tim Herdin het nu nummer van waar werd door Rod Steenhopol geluid laten horen the end of every thing ple floot.

Korven, "Nebraska" verhalen
de romantiek van de armoede
en de weemoed, want het ver-
driet wordt hier neergusd op
oude jongen die in de
het lot is in de

BRUCE SPRINGSTEEN © MCA Records

zijn springten verleidde vorig najaar, na afloop van de editie van de weekovername volgde op het lange wach een heel mooie tijd die hij met een aantal mensen tot 1996. Verleiden deed het jaarlijkse verspreiden van kennis over de meest recente ontwikkelingen, maar uiteindelijk had Schimmede van Duvivier een aantal andere activiteiten aan zijn zijde. Het was vooral het van een meer beperkt aantal mensen, zijn jeugdige vrienden maar een beetje in het algemeen. De meest bekende zijn

Momenteel bevindt Spingbeek zich met de Elzstet Band in de oost-
van zijn kantoor vooraf te verschijnen zeventig minuten. Intendant, ze-
ren lumbendijk, dat de honger niet meer de afstand niet bedarf, ze-
me op een alternatieve oplossing. Alternatief in die zin, dat Haidra-
ze van vier opvoer-omzetters, zonder verdere
dynamisme. Aan

De immigranten voor het in de openbare school brengen van deze groepen zijn te waarschijnlijk geweest, dat de immigranten buiten het congres te komen hebben, want daarom rest ten overvloede argumenten zijn om het te laten zien, zoals men zou denken dat de immigranten, als de immigranten, immigranten, immigranten, de immigranten op de eerste plaats zijn, immigranten bevordert door de immigranten.

[illegible]

De meeste voorstellingen naar de Amerikaanse stijl
als *Algunos de los más grandes* van Antonio Gades
en onder meer *Johnny 90*, een rock in de traditie van Chuck Berry, die hand-
tensels die niet toevallig garsend is met het latest van *Johnny 9*. Good
voortdurend naast *Johnny* associaties opgeroepen die stof tot nadenk-
breuk is een muzikale echtpaar, waarna de Springsteen adoptie voorlopig
geheleken.

12 — Sweet Potato, Mass Music, January
Martin Busch
Year: Br

Worst Album of the Year: Bruce Springsteen's *Nebraska*. Everyone in the industry and everyone who knew him had to know this one would be terrible. Honest. Why wasn't he able to hire any studio musicians for the record? Was Clarence too busy touring or Miami Steve too wrapped up being head disciple? They just didn't want to get involved. And Springsteen couldn't even book studio time. He had to record the whole thing at home. In New Jersey yet. Besides, the songs are so depressing.

HUISVLIJT

GEERT HENDRICKX

Off the wall

This month for Off the wall we've reproduced a CBS ad which we think makes a pretty nice poster. CBS ran it the Christmas after the release of Darkness to capitalize on gift sales and to keep Bruce's name in buyer's minds. Let's hope this time around it

brings us better luck than CBS had: They proclaimed "New SPRINGSTEEN LP Coming Soon" but it was more than two years later before the release of "The River." Please send any photos you have of rare posters or ads to Backstreets.

What every ROCKER should have...

SPRINGSTEEN



Darkness On The Edge Of Town



Greetings From Asbury Park, N. J.



Born To Run



The Wild, The Innocent And The E Street Shuffle



New SPRINGSTEEN LP Coming Soon!

THE SPRINGSTEEN MAGAZINE

NUMBER 6

Backstreets



**MIAMI
STEVE
RETIRES!**

Little Steven Rocks On

**NEW SPRINGSTEEN TOUR
AND ALBUM UPDATE**

Backstreets

The Springsteen Magazine Number 6

The big news is no news of new album

Despite lots of rumors, the biggest news concerning the forthcoming new Bruce Springsteen tour and album was the non-news. As of our press time, June 1st at 8 p.m.:

- o Springsteen had not announced a release date for his new album;
- o No definite plans had been given for tour dates to follow that album.

However, all of this could have all completely changed as of 8:01 p.m. and considering the way Springsteen works that would come as no surprise.

To the best of our knowledge Bruce still has some important work to do on the new album--Miami Steve told us he might be helping finish up the record and he wouldn't have time to do that until he finished another lp he's producing for his bass player. That, and other indications, would put the actual release date off till somewhere around September or October.

That would jive with reports we've heard from a source associated with one of the monolithic concrete shells Bruce will no doubt be playing on the next tour. We've heard from two sources tentative dates in the north-west part of the nation for October. Most of the rumors, however, have had the tour starting in Europe. Only Springsteen really knows and he doesn't seem to have long range planning on his mind at the moment.

"We'd like to tour," Bruce told Rolling Stone in April, "but it depends on the record. I don't have much control over that myself. I just gotta wait till the record feels right."

Not much is known of the record Springsteen is working on. We have heard that he originally recorded several of the songs from "Nebraska," this time done with a full band however. He also reportedly recorded "Frankie," a classic old tune that's been in his repertoire for seven or so years.

Bruce, once again, has recorded many more songs than he could ever even fit on another double album. He's played some of them for Van Zandt and for both Bob Seger and Randy Newman. Seger told an interviewer as early as March that he'd heard the album, driving around the L.A. hills with Springsteen. Seger, who has yet to have an article ever written about him without mentioning Springsteen, reported that the tunes were "great." Newman, who mentions Bruce in a song on his latest album, also liked the songs he heard. To be continued, next issue.



GERGE HILL PHOTO

Springsteen's club appearances *Prince for a day*

Though he's been busy with his new album, Bruce Springsteen has still had the time to make several surprise guest appearances on both the East and West Coasts. Early in May he played several times in clubs in Asbury Park, at least twice at the Stone Pony, once with Cats On A Smooth Surface, his favorite band of the hour, and once with a band called Diamonds. The material he chose was pretty standard stuff--songs like "Jersey Girl" and "Lucille."

Springsteen's most public appearance didn't include a jam session--he and Steve Van Zandt and wife saw the L.A. Prince concert. Attending a party held afterwards, Springsteen described himself as a big Prince fan. Little Red Corvette, indeed....

Also in L.A. Bruce showed up at a Roxy date by The Bangles, an El Lay girl group very much in the Go Go's style but for our money much better. He didn't play however.

Perhaps most interesting of all was Bruce's appearance in L.A. at a 60's

girl group reunion featuring Ronnie Spector, Darlene Love and Martha Reeves. Sounds like the potential for dynamite stuff but we haven't heard whether Springsteen played with the girl greats or whether he just came to see the show.

The biggest anticipation of a Bruce surprise visit concerned Steve Van Zandt's set at the US Festival over Memorial Day weekend. It being one of Steve's last West Coast dates, speculation ran high that Bruce would make a surprise showing with his best buddy. It turned out to be nothing but speculation however: Bruce failed to show. Springsteen was reportedly offered more than a million dollars to play at the Festival though he turned down every offer saying he didn't have a band together at the time. Festival promoters reportedly told him if he were to agree they'd even let him play solo. Springsteen had no real interest at any price so 300,000 fans missed the chance to boogie to "My Father's House."

On the backstreets

Welcome to the sixth issue of this magazine which finds us well into the second year of publication. Many of you may be new to the magazine however, responding to recent advertising and we hope we live up to your expectations.

We'd first like to apologize for the delay in the last issue (next we'll apologize for the delay with this issue). It was our first experience with bulk mail and the post office seemed to lose as many copies as they sent. According to one of our subscribers who actually works for the post office, we're lucky to get any through the mail at all. Please be patient.

This issue is also late but for other reasons--primarily because we were waiting on tour news and on the Miami Steve piece. Though we plan to stick to a quarterly publication schedule, we'll be a little flexible with it, adjusting our deadlines to reflect new occurrences. As one of our readers pointed out, without a tour or album the mag can get a little out of focus.

Since our last issue we've almost doubled our subscribers (now at 200) and we're growing steadily. We've taken the income from that growth and put in back in the magazine in terms of our new format and better paper. We hope to eventually lower our costs for subscriptions--with this new paper and the increased mailing costs that come with more weight we're still not breaking even. Encourage your friends to subscribe: we'll even send them a card from you noting your gift and your name.

New subscribers and renewing subscribers are entitled to a free classified ad in our next issue too. Your envelope should list the number of the last issue in your current subscription in case you're wondering. By next issue we hope to be on a computer mailing list so for the moment please be patient with any screw-ups of which we hope there will be few.

Please note that Issue 1 is now completely sold out. Issues 3 and 4 are also getting close to that point so don't delay if you're planning on ordering them.

Once again there are a billion people we need to thank for help with this issue: some of them are listed at left. We'd like this to be a magazine that truly serves it's readership so let us encourage you to contribute letters and articles, photos or graphics. As soon as the next album comes out we'll run a readers review section so gear up your typewriters.

Let us also announce our first reader contest: send a postcard or letter to us in care of contest, listing your very favorite Springsteen song. We'll tabulate the results and announce the winner in the next issue. But better yet, from all the submissions we'll draw one name and that person will win a Tour 80 t-shirt, an "I'm a rocker" bumper-sticker and a brand new mint copy of their favorite Springsteen album.

Also with this issue we now have an official editor: that's me, Charles Cross. The magazine initially started as an idea of a couple people--it's ended up as my burden and my joy.

Backstreets

BACKSTREETS is the quarterly Bruce Springsteen fanzine. All contents are copyright, 1983 by Backstreets Magazine, PO Box 51225, Seattle, WA 98115. Published in February, May, August and November or thereabouts. Deadline for advertising and for submissions is the first of these months.

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"Her brains they rattle and her bones they shake/Oh she's the Angel from Inner Lake...."

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On lips

PERSONNEL NOTES: Miami Steve Van Zandt (a.k.a. Little Steven and the Disciples of Soul) is a legitimate hit in Europe and the U.K. One of our subscribers in Holland reports that you can't listen to Dutch radio for more than half an hour without hearing one of his songs. Not so in the U.S. however as his album slid off the charts... Van Zandt and his band took time off from their European tour to travel to Cannes for the "Men Without Women" movie at the Cannes Film Festival. We hear it went over well... Steve and his new wife didn't go over too well in Disneyland though--they were not allowed to enter because they looked too weird. We understand they weren't even with that maniac bass player with the mohawk... You can bet they would have let Steve in if he were with his pal Clarence Clemmons. The Big Man however has been wrapped up with his own projects--recording an album with his own Red Bank Rockers. No release date yet but we'll bet it beats the new Springsteen album to the stores. The Big Man also found time to make a guest appearance on the new Ian Hunter album... Roy Bittan has been in the studio too, producing an album for Chris Mancini on Atlantic. You guessed it, Henry's son. The music, despite Roy's tasty piano, is typical El Lay disposable pop... Garry W. Tallent is also spending time in the studio, this time though with former E Streeter Vini Lopez. Garry is producing a single for Vini Lopez being unsigned, we'd guess its an independent release. Vini is still frequently playing in the shore area... Southside Johnny has finally been signed by a major label and he's busy at work on a new record. This one's being produced by Nile Rodgers (of Chic fame and producer of the latest Bowie lp) so we're betting on a different sound from the other Jukes' albums. Southside had to cancel a planned tour of Europe though he's been playing up a storm on the East Coast. The verdict from subscribers who have caught his shows: Hot, hot, hot. Don't miss it.

BRUCE'S BILLING: Our friend Sergio with the International Boss Fan Club (via Palizzi 50, 80127, Napoli, Italy) informs us that Bruce cleaned up in the 1982 readers poll of Rockstar, an Italian magazine. For best album, he was second with "Nebraska," fourth for best album cover, first for best country and blues album, first for artist, second for male vocalist, ninth for "most nice fellow," and finally sixth in the contest for "most disagreeable."

MORE COVERS: One addition to our recent article on Springsteen covers: Bertil Sjöberg of Sweden tells us a French singer named Little Bob Story covered "Seaside Bar Song" (also known as "Get Your Wheels and Roll") on both a live album titled "L.B.S.--Live" and on a 1978 studio release, "Come See Me." Both are on RCA.

CONFIDENTIAL, DAVE MARSH: Critic and author ("Born to Run: The Bruce Springsteen Story"), Dave Marsh has decided that people would actually pay for a magazine written entirely by his person. He

titled it "Rock & Roll Confidential" and the first issue came out in May. As that Marsh is one of the few insiders in the Springsteen camp, one would hope that the newsletter will give some inside info on Bruce (as Marsh's wife works for Jon Landau). The current R&RC only tells us "don't expect a Springsteen album or tour before autumn." Marsh is certainly one of the better critics in the nation in terms of taste but a whole newsletter of his taste may be a bit much we feel. (\$12 a year from Box 2060, Teaneck NJ, 07666).

BADLANDS AND BAD BOYS: Looks like Bruce would have been wise to buy a tux for Miami's wedding. This time it's all in the family however--his sister Pam is marrying Sean Penn, star of "Bad Boys," "Taps" and "Fast Times at Ridgemont High." Of Springsteen (Pam that is), Penn recently told Rolling Stone, "I met someone whom I always want to be with. She takes care of me. She knows what I'm doing without my ever having to say anything." We all should be so lucky....

THE EDGE OF NIGHT: One of the very best bands in the world today, the Irish quartet U2, also are big fans of Springsteen. Master guitarist The Edge (nicknamed because of the shape of his head) recently listed Springsteen as one of his favorite performers. In an interview with Backstreets, The Edge told us U2's main strength is spiritual and comes from honesty and integrity "like Springsteen. We play completely different music than him but I can still relate to the music and the honesty behind it." Springsteen seems to think likewise--U2 are one of the few groups he's gone out to see in the past few years.

SHORE BLUES: Despite occasional appearances by Springsteen, the Jersey Shore scene has diminished

some due to the untimely closing of both the Fast Lane in Asbury and of Big Man's West in Red Bank. Big Man's was originally closed by the health department, then permanently, when the management, including Clarence Clemmons, decided to throw in the towel. Clarence was a popular owner though he was not the best businessman nor were his other associates. No plans are known for the reopening of either club--both will be dearly missed.

PURE GOSSIP, NOTHING MORE: Though we were highly criticized last issue for printing pictures of Bruce's house (he's moved since then), we were equally applauded for giving some insight into his personal life. Let us preface these next items by saying we'd never ever print anything that would in any way inconvenience Bruce by adding more hassles to his already public enough life. That said the latest on his romance life: You haven't noticed Bruce with Joyce Heiser recently because they broke up last year. The story we heard was that she was sick of him touring all the time (we wish) but we're sure there was more to it than that. Soon afterwards she was off with Timothy Hutton (of "Taps," "Ordinary People" fame), who sounds pretty ordinary to us after Bruce. Bruce has of late been seen with a younger girlfriend (she's 20) and they've been seen in weird places: i.e. shopping malls and discos. His new beau (we won't tell you her name) is a student at Montclair State College and rather unaffected by her famous boyfriend. Word has it she was virtually unfamiliar with his music before meeting him. Bruce seems to like her all the better for that fact, which means that all you thousands of Brucettes with stars in your eyes can pretty much forget it: He wants a jersey girl who doesn't even know all the lyrics to his songs.

POOL '82

come on celine (DeVys) shipbuilding (Wyatt) steppin' out (J. Jackson)		321 voti	nightly the distance	315 voti
DELUSIONE DELL'ANNO: Neil Young - trans Dire Straits - love over gold Clash - combat rock		476 voti	quindi (in ordine): call of the west, night and day, 100 rye, imperial bedroom, dark end of the street, some people can't dance	222 voti
DISCO DELL'ANNO: nebraska night and day beautiful vision imperial bedroom 100 rye miami nightly		498 voti	FILM DELL'ANNO: Blade Runner di Scott E.T. di Spielberg The wall di Parker	
quindi (in ordine): gabriel IV, call of the west, miami, the surf, wild things run fast, live it up, trap door etc.		498 voti	quindi (in ordine): Fitzcarraldo (di Hering), La notte di San Lorenzo (di F.lli Taviani), Missing (di Costa Grava) etc.	428 voti
PERSONAGGIO DELL'ANNO: Springsteen J. Jackson Costello		486 voti	1982: i migliori dell'anno secondo i giornalisti del Boulevard	
quindi (in ordine): E. Fardon, DeVys, Ma- mi, Seve, P. Gabriel etc.		486 voti	JOB JACKSON - night and day 10 voti	
RIVELAZIONE DELL'ANNO: Lee Fardon DeVys M.R. John Cougar Marshall Crenshaw		461 voti	DEVYS MIDNIGHT RUNNERS 9 voti	
quindi (in ordine): Wall of Voodoo, Donal Pagen, Moving Hearts, T. Bone Burnett, Virgin Prunes, Dream Syndicate etc.		461 voti	BRUCE SPRINGSTEEN - nebraska 9 voti	
IL MIGLIORE CANTANTE: Van Morrison Springsteen Bob Seger P. Gabriel Garry Bindi		461 voti	MARSHALL CRENSHAW 8 voti	
quindi (in ordine): R. Plant, J.L. Pierce son Club, E. Murphy, Johannes, Joe Paxon, Cougar, Lee Fardon etc.		461 voti	TOM PETTY - long after dark 8 voti	
MIGLIOR CANTANTE: Michael L. Jone		461 voti	JONI MITCHELL 5 voti	
DISCO DI COUNTRY DELL'ANNO: Jerr Jeff Walker - cow jazz Greg Harris - electric RCA - serve country		228 voti	LEWIS (COSTELLO) 4 voti	
quindi (in ordine): Chris Hillman (morning son Club), E. Murphy, Johannes, Joe Paxon, Cougar, Lee Fardon etc.		228 voti	CHURCH - married with children 4 voti	
DISCO DI ROCK AND ROLL: D. Johansen - live it up Seger - the distance Cougar -		222 voti	LEE FARDON - not given right 3 voti	
quindi (in ordine): Springsteen (nebraska), Gram Par- son, Cougar, Lee Fardon etc.		222 voti	ED HARKINS - the distance 3 voti	
DISCO DI BLUES DELL'ANNO: Eric Burdon Band Ry Cooder - slide area Thoroughgood - had to the bone		211 voti	DAVID JOHNSON - which way step 3 voti	
quindi (in ordine): Muddy Waters (live 1982), Eddie Boyd di guitar, Albertus Hunter (amtrak blues, J.J. Cale (grasshopper), Ted Hawkins (watch your step)		211 voti	WALL OF VOODOO 3 voti	
DISCO DI FOLK DELL'ANNO: Moving Hearts - moving hearts Clannad - fuaim DeVys M.R. - 100 rye Ossian - dove across water		433 voti	CALL OF THE WEST 3 voti	
quindi (in ordine): Fairport Convention Thompson (about the lights), McGarrin Braska, Albion Band (right)		433 voti	PETER DINKEL 3 voti	
DISCO DI FOLK DELL'ANNO: Moving Hearts - moving hearts Clannad - fuaim DeVys M.R. - 100 rye Ossian - dove across water		433 voti	PIETER GARRIT 3 voti	
quindi (in ordine): Fairport Convention Thompson (about the lights), McGarrin Braska, Albion Band (right)		433 voti	THE WALL 3 voti	

On film

First film with Springsteen soundtrack opens

The first motion picture to extensively use Bruce Springsteen's music ("No Nukes" doesn't count) has been released. Titled "Baby, It's You," its directed by John Sayles the Jersey wonder kid director whose "Return of the Secaucus Seven" was one of the most successful low budget films ever (and one of the best too). "Baby, It's You," while not by any means a great film, still is an entertaining picture and certainly worthy of the honor of Springsteen's soundtrack music.

The movie is the story of an odd couple of high school kids growing up in New Jersey. Rosanna Arquette plays Jill, a miss goody two shoes honor student who eventually goes under the spell of the new greaser in town, Sheik, played by Vince Spano. Spano is heavily influenced by Frank Sinatra, and he dresses an acts in the style you'd expect of an Italian semi-hood: Its rather unfashionable in Jill's high school, however, as the time is the late sixties and Sinatra has waned.

Still, the Sheik is a classic Springsteen character, a basically good guy greaser who got caught on the wrong side of the tracks. The film follows Jill and the Sheik through their romance in high school then to the transition that occurs when Jill moves off the college.

The three Springsteen songs featured are "Saint In The City" (which is used as The Sheik enters the lunchroom), "She's the One" (played while the Sheik and a friend hold up a store a la "Meeting Across The River"), and "Adam Raised A Cain," the only song played completely. All sound simply marvelous on the big screen and the effect of "Adam Raised A Cain" is just short of spectacular: It's played as the Sheik steals a car and drives wild up the coast from Miami to Jersey. He's shown racing his car into the sunset while those great guitar slashes beat out into the sound system.



The Sheik (Vince Spano) and Jill (Rosanna Arquette) in the Paramount Picture, "Baby It's You." Here the Sheik walks in to "Saint in the City."

Much of the film was shot in Asbury Park and its environs. There are shots of the boardwalk, Palace Amusements and even Madam Marie's.

At the world premiere of the movie in Seattle this April, Sayles told Backstreets how he was able to get Bruce Springsteen's permission to use the songs. "Bruce had never given his songs to any filmmaker before," Sayles told us. "We sent him the script and he really liked it. He sent his manager to see it and then Bruce said we could have them. We didn't even have to pay a whole bunch of money for them--he gave the songs away but Columbia wanted some bucks. I was really honored."

Co-producer and script writer Amy Robinson said the Springsteen songs were essential to the movie, and the film was written with them in mind. "I was listening to a lot of Springsteen --who grew up in New Jersey at the same time I did--and I was deeply

affected by it. I wanted to get that feeling and that era in a movie.

"The Springsteen songs, which were essential to the movie, strangely were easy to get. Jon Landau was a fan of John Sayles and gave them to us for practically nothing."

Sayles said that Springsteen turned down an offer to view the film before its release. "His manager came to see it but Bruce said he'd rather see it when there were people in the crowd."

Despite the Springsteen songs the film has done only reasonably well in most cities it's played in, drawing primarily the teenager girl crowd who seem to be hot after Spano. At the premiere showing Spano was literally mobbed by young girls.

Sayles last film, "Lianna", also had a Springsteen influence--one of the characters is shown reading "Born To Run," Dave Marsh's book.

Also on the horizon: A film titled "Streets of Fire." No word on music.

THE GOOD NEWS

PROVE IT
ALL NIGHT



The good news is that our friend Andy the artist has decided to offer some of his handmade rubber stamps for sale. All are handcarved and made in very limited editions. Prices are as follows:

PROVE IT ALL NIGHT	\$6
SAXOPHONE	\$6
TENNIS SHOES	\$4
NOTE	\$2
GREETINGS FROM (not pictured)	\$6

Add \$1 to all U.S. orders for postage; \$2 to all overseas orders for airmail. Allow two weeks for delivery. Satisfaction guaranteed on all stamps. Mail cash or money order to: Rubber Stamps, c/o Backstreets, PO Box 51225, Seattle WA, 98115.

THE BAD NEWS

NO 6

The bad news is that if you find this number stamped or written on your envelope or mailing label then this is your last issue in your current subscription. Your mailing label or envelope will list the issue number that will be your last and if you see "6" then your subscription is up. To ensure prompt delivery of the next issue please renew today. Rates are \$10 a year U.S. and Canada and \$15 a year overseas airmail. Current subscribers who renew in the month of June will receive a special gift (super cool item, we promise). Thanks.

Backstreets

PO Box 51225 Seattle WA 98115 USA

On record

No US "Nebraska" single: plenty of foreign releases

In the last several months there have been only a handful of Springsteen foreign 45s released--mostly stuff off Nebraska. We're hoping CBS is gearing up for a slew of stuff off the new album.

"Open All Night"/"The Big Payback" was released in Holland (it had previously been released in the UK only) with a great alternative picture sleeve. It's a black and white outtake from the Nebraska photo sessions, a classy shot of Bruce at his kitchen table. The B-side, you'll notice is a non-lp track. We're only aware of this release in the UK and Holland.

Since we last reported, Canada joins the list of countries releasing "Atlantic City"/"Mansion On The Hill" (that club includes the UK, Holland, Italy, Spain, Australia and Japan). The Canadian version did not come with a picture sleeve and seemed to disappear quickly despite a lack of radio play in Canada.

No single, promo or otherwise, has yet to be released off Nebraska in the U.S. and every indication is that one never will be.

Little Steven has taken up some of the slack. His "Forever"/"Caravan" has been released in the UK and in Holland where it's something of a hit.

We've recently learned of a super rare record from South Africa, a 45 off the River. We've heard it's of "Sherry Darling"/"Be True" with picture sleeve.

The Iron Curtain also has a couple new releases of Springsteen songs. Poland has released a postcard flexi of "Hungry Heart," (the card has a

picture of a desk in some fancy room and comes with a sleeve with a picture of some strange old painting on it). On the back of the sleeve the title and artist are noted and it's numbered "Nie Zginac, Cena Zt. 12.-." Probably means "The Boss Was Here."

Also recently released from Poland are a series of five more postcards: "Born To Run," "She's The One," "Tenth Avenue Freezeout," "Night" and "Meeting Across The River," all from the Born To Run album of course. Though Poland has a long history of releasing postcards by American rock artists we have some doubt as to the authenticity of this series. We haven't seen them yet, but with Poland all messed up with marshall law we think they might have something better to do over there than rerelease Born To Run on postcards. This seems to be the sort of item marketed solely for U.S. Springsteen collectors and the prices these postcards are being sold for is ridiculous--our guess is they were probably made in the U.S. Only Lech Walensa knows for sure.

We've also heard of a four record set from Ireland available in a display vinyl pack. This follows several other Irish 4-Packs by groups like U2, The Clash and David Bowie. The Springsteen pack however is commanding a price five times that of the U2 4-Pack.

Right: (above) The Dutch "Open All Night" alternative picture sleeve; (middle) the Japanese "Atlantic City," as usual with weird writing on it; and (bottom) the Polish postcard flexi disc of "Hungry Heart."



The complete Italian discography

Miami Steve's mother would be proud: Her son and his best friend's band, The E Street Band, are very popular in the homeland of Italy. It's somewhat surprising since most things as American as a New Jersey songwriter don't translate well into Italian culture. Be that as it may Springsteen consistently ranks as one of the most popular artists with Italian fans and record buyers. Italy has also released several rare promo items--here's a complete discography.

ITALIAN 45s

Born to Run/Meeting Across The River (CBS 3661) PS.
Prove It All Night/Factory (CBS 6424) PS.
Badlands/Streets Of Fire (CBS 6532) PS.
Hungry Heart/Held Up.... (CBS 9309) PS.
Atlantic City/Mansion On The Hill (CBSA 2794) PS.

ITALIAN JUKEBOX 45s

Hurricane (Bob Dylan)/Born to Run(Springsteen)(yd452).
Hungry Heart (Springsteen)/Bayou (Love Unlimited)(15045).
Both have white jukebox labels.

ITALIAN PROMO ITEMS

Born to Run lp was released in a special box set with a poster/cover and bio sheet.
Born to Run/Darkness...b/w Hungry Heart/I'm A Rocker, was released as a promo only 12" in 1980.

ITALIAN ALBUMS

All the US Springsteen releases have been released in Italy with no significant differences, although the first two albums weren't pressed until early 1981--until then there were only US import copies. On the cover of the Born To Run lp, written in Italian is "The Greatest Rock Wonder of the Year: No. 1 in the USA." In Italy too!



Above: The Italian cassette compilation. This was sold at newstand kiosks for a week last fall as part of a series.

ITALIAN ODDITIES

The only really strange thing from Italy is a cassette tape and booklet that came out in the fall of 1982 as part of a "Story of Rock" weekly series. It features a compilation of Bruce's songs, one of the only anthologies around. It's marked "CBS Rock 05." Also included is a full color booklet with some unpublished color photos. The tracks on the cassette are: "Blinded By The Light," "Saint In The City," "Rosalita," "Tenth Avenue Freezeout," "Thunder Road," "Jungleland," and "Darkness..."

--Compiled by Marcello Vilella

On vinyl

The essential bootleg album guide

Bruce Springsteen has but six official CBS albums out--still there are over 100 different titles of unreleased material out, making him one of the most popular artists with bootleggers. Springsteen originally almost condoned bootleggers--he can be heard saying "bootleggers, roll your tapes" on some early FM broadcasts. Not suprisingly when the number of Springsteen bootlegs was greater than tenfold his official releases he began to frown on it--still the bootleggers seem to roll on. Most of the bootlegged material is only marginally listenable--much of it is crummy audience tape stuff packaged in crummy insert covers, with crummy pressing quality and even an occasional

crummy performance by Springsteen (yes they do occur). Some, however, contain outtakes and live performances that are not to be missed. Through all the trash that's available, several of our readers got together and came up with this list of the six most essential Springsteen lps. This list disregards price and availability--many of these are from years ago and not available at any price.

Backstreets Magazine is in no shape, manner or form involved in the manufacture, distribution or sale of any unauthorized recordings or tapes nor do we condone or promote this activity.

THE DEMO TAPES



"The very best bootleg ever." That's what we wrote soon after hearing The Demo Tapes for the first time and today it sounds just as good. This is all solo acoustic material, some from the John Hammond demos, some prior to that. It ranks, we feel, as the most passionate and sincere performance Springsteen ever put to tape (he, of course, never intended these to be released). He even forgets

the lyrics on one song--like the rest of the record it is an unforgettable moment. These are songs to take into your heart, to wear like a locket. They are the best lyrics he ever penned--complicated, but great. In our opinion, The Demo Tapes is Springsteen's "Blood on the Tracks," his "Leaves of Grass," his "Howl," his lost masterpiece.

VISITATION AT FORT HORN



A newer record, all of early Steel Mill or demo material, with some duplication from The Demo Tapes. And if you had any doubt of the early awesome genius of Bruce and his heavy metal inspired Steel Mill, this lp is proof. Much of this material is from the Bill Graham demos, stuff Graham found too non-commercial. Perhaps but at their best, Steel Mill here sounds as rivals to the

best of the San Francisco bands. The sound quality is great as is the song selection ("Visitation at Fort Horn" was a Born to Run outtake). Like The Demo Tapes, the packaging is not flashy--the music more than makes up for it though. Bill Graham may not have liked this stuff, but we'd call it classic material, timeless in any decade.

LIVE AT THE BOTTOM LINE



Bootlegs have been around since the time of Caruso but Live At The Bottom Line (we speak here of the version on Coral Records with a full color cover) is probably the very first Bruce Springsteen boot of merit. It's taken from the phenomenal Bottom Line show of 1975 and though the sound quality is variable (for the most part very good), the performance ranks as one of very best of Springsteen's

career--it certainly was his most important concert ever, his real pieste d' resistance, if you will. Like the Bruce Springsteen of this era, this record has truckloads of charm--it's warm, friendly and exciting. There are other bootlegs from this particular show but none to match this package for quality and rarity.

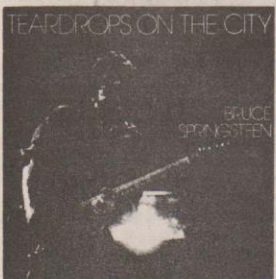
FIRE ON THE FINGERTIPS



If they kept sales charts on bootlegs, Fire on the Fingertips and E Ticket would both easily be best sellers: They are the two records almost every collector will have. E Ticket is also great (kind of a "Born To Run II") but for our money, Fire on the Fingertips is essential--containing perhaps the very finest unreleased work ever done by Springsteen with the E

Street Band. The songs are all unreleased gems that predate "Born To Run," all are absolute classics--"Get Your Wheels and Roll" has to rank as one of the happiest of all Springsteen songs. This is the perfect seaside summer and god knows why this wasn't the first Springsteen album--it shows up Greetings by a mile and then some. Best title of any Bruce boot too.

TEARDROPS/FOLLOW THAT DREAM



Ridiculously overpriced, impossible to find even at the ridiculous price, these two three record sets nonetheless rank as the very best sound quality of any Springsteen live bootleg and that's saying something. Both are from Stockholm shows on the River tour and though the performances aren't the best ever, they're certainly respectable: wonderful by normal standards. Both feature superb

full color foldout covers that rival standard releases. Between the two sets, we favor Follow That Dream's sound and Teardrops packaging. Both feature a couple of non-lp songs, John Fogerty covers. Both are over 90 minutes in length, and that combined with their sound quality is reason enough for entrance into an essential list.

BY THE RIVER



The River is a great 2 lp set by any standards--By the River, however, an album of five of the 30 odd outtakes that didn't make it onto The River, is a mind boggling masterwork. From the fun of "Cindy" to the rolling "Rickie" this album is a monster and god only knows why Bruce choose songs like "Crush On You" over these meatier tunes. "Roulette" is simply the very best song

Bruce Springsteen has ever recorded, forget the fact that he's never released it. It also features his most searing guitar work since "Candy's Room." Side two is other various junk, some good, some not. But side one's five outtakes are monumental pop classics. If you loved the River, you'll go bananas over these songs.

MIAMI STEVE/LITTLE STEVEN

VAN ZANDT

THE REBEL ON HIS OWN

By Charles R. Cross

Whether you know him as Miami Steve or as Little Steven, there is no denying the fact that Steve Van Zandt is one of the most notable performers ever to walk down the weathered Asbury Park boardwalk. When you consider Van Zandt's massive portfolio of work, including production on albums by Gary U.S. Bonds, Southside Johnny and Ronnie Spector; his work with the E Street Band as main cog two; and his own solo career, there is not a performer from New Jersey, bar none, who can match his work load.

Not only is Van Zandt a hard worker, he also has the distinction of being the one artist that has best captured the geographic sound of Asbury. Much of the work of Van Zandt's friend Bruce Springsteen has little geographic locale to the sound itself (the lyrics obviously are as Jersey as Standard Oil) but Van Zandt has mastered the Asbury sound so that when applied to any song it's easily identified as such—he's created something as distinct and as unique as the Motown beat and the Philadelphia shuffle. If there is a Phil Spector type whiz kid to come out of Asbury Park, Steven Van Zandt is that kid.

Van Zandt grew up on the shores of Jersey, on the streets and, as he tells us now, still on the streets. He was one of the original members of Steel Mill, Springsteen's early Heavy Metal band, and he actually didn't even wear a hat at the time. He went on from Steel Mill to involvement with several shore bands, most notably Southside Johnny and the Asbury Jukes. Steve was Juke number one there, playing guitar, producing all the material, adding vocals and writing most of the original songs. He stayed with the Jukes for several albums—and his influence there was obvious when he left the band to join his old Steel Mill buddy on the tour in 1975. Van Zandt actually only contributed production, arranging and vocals to "Born To Run;" however, once he took his place to Bruce's left on stage, it seemed like something made in heaven.

Van Zandt has recently struck out on his own, releasing "Men Without Women" last year and touring the country with his own band. In perhaps his most far

"(Steel Mill) was a heavy metal band. It was one of the very first, before heavy metal really happened."

"Miami has retired, really. It's just Little Steven now. . . . Miami's retired to a condo in Tampa. It's a new band, it's a new day. I want it all to be new."

reaching interview yet, he tells all. We spoke to Steve on the first of June after seeing a dynamite concert of his at San Francisco's Kabuki Theater.

Backstreets: First fill me in on the film you've been working on. You were editing it today I understand.

Van Zandt: Yeah, it's the last edit. It's opening here in L.A. June 15th. It'll play for a week and if it goes well they'll pick it up for national distribution.

It's basically a film we did during the making of the album. I wanted to do something a little different than just a promo video on the first album for a couple of reasons. One of them was I had worked particularly hard on these lyrics so they would work on a couple of different levels. I didn't want to throw up a lot of literal images that would stick in people's minds and limit their imagination. Though I've got nothing against promo videos—it's a director's medium however. So we did a full length film instead in which we play a lot of the songs live. And in between the songs there's a film going on that says something. We interviewed some street people and talked about their lives and paralleled it with ours.

It's basically about people in transition and people going places: some of them get there and some of them don't.

Is the clip we occasionally see on MTV, I heard this was from the Peppermint Lounge, is that from the film?

Anything you see is from the film. That's all we did. Yeah the Peppermint Lounge is from the film.

It showed at the Cannes Film Festival?

Yeah we were just there. We also played there at the end of the European tour. It was received quite well—I was surprised. It's a crazy film: It came out a bit more artsy than I intended. A lot of people have to see it twice before they get it. But it went over surprisingly well.

Your band's been together now for a little less than a year. It seems to me that considering you've started from scratch with this band, you've done very well. Are you happy with the success of your band at this point?

I think it's been a very successful year in every way except record sales, ironically. The record just did not sell well, I think mostly due to the fact that radio did not fit it in—I don't know, that's what they told me. In spite of that we were able to play most of America and Europe and really got incredible response, everywhere we went. All and all it really felt like a very successful year.

The main thing I wanted to do was let people know that what I'm doing is real and serious and it's not temporary and it's not just an offshot of a big band. It's real and it's what I'm doing with my life now. I think I accomplished that.

My description of your music would be 'soul with modern touches.' I'd call it an amalgamation of some of the great old things and some of the great new things. I'd say part of your problems with radio is that what you're doing is not what's popular at the time.

The real problem is that whenever you do something that combines elements and just transcends categorization, you're in trouble until people get used to it.

I'm not overly concerned—I think the next record or the one after that, radio will just get used to me. They'll realize I'm not going to fit into one of those categories. I'm always going to be combining different cultural elements because that's what I do. It's always going to be a combination of things because that's who I am. I hope sooner or later I'm going to hit some common ground.

You probably feel like you're carrying the torch for soul.

Well I don't want to be thought of as carrying the torch for sixties soul music. The only common thread I'm very conscious of keeping is the passion and the emotional side of that music. It basically started in the church and in the sixties was brought into a romantic setting; now I'm bringing it to the next evolution which is carrying that emotional commitment to one's work, to one's life.

I'm really not into being nostalgic or anachronistic about it. I am trying to redefine it. It's going to take a little time.



KATHLEEN GANNON PHOTO



KATHLEEN GANNON PHOTO

Completely off the track, I was listening to a great Steel Mill tape the other day--the Bill Graham demos. And despite the fact that they are years old, the songs seemed timeless. I'd think Steel Mill would be very popular today with the heavy metal kids.

Yeah, it was a heavy metal band. It was one of the first before heavy metal really happened so it had the very very early elements of it. We had a bit more melody and a bit more to the lyrical side of it than a lot of the hardcore stuff today. That's related to what I'm doing with Jean Beauvoir.

I talked to him at your show and he said you were producing an album for him.

We're almost finished with it. It's that kind of thing, it's kind of an evolved heavy metal. It has all the basic elements but there's more melody and he's a real good singer and he writes real good lyrics. Everything is related to everything else. I don't quite see music in rigid categories. I can go from an acoustic guitar to a heavy metal thing and not even blink.

What are your current recording plans? Are you working on another album?

Yeah, we recorded one song in Belgium and we may go back to Europe to record some more--I like it over there. I basically want to finish Jean's album, then I may help Bruce finish his, then I'm going to get into mine. And then I may start a second film, I don't know yet. That should take up most of this year.

Finishing Bruce's album alone may take most of this year.

I'm not that directly involved anymore. I kind of do it when I have time. I've stopped being there everyday because it's just not necessary any more.

It seems that the thing people are most interested in when it comes to Steve Van Zandt, is whether or not you'll continue with the E Street Band. Only you and your hairdresser know.

It's not my central focus. Miami has retired really. It's just Little Steven now. When I can I still want to, you know, whatever, help out Bruce or play on a record or do a couple of shows but it's really not my central

"There's a superficial misinterpretation that my music has something to do with Bruce. . . . We're really quite different."

focus. My central focus and my first priority is my own work now. And I don't know if I'm going to be able to do any of the next tour--that remains to be seen, depending on the schedule.

I noticed at your show in California that there are still people who scream out "Brooce" at your shows. Are you going to feel foreshadowed the rest of your life by your past?

No. We've got very very little of it this year. Literally I've heard it two or three times out of the seventy shows we did. I honestly don't think it's going to be one of those things that haunts me for the rest of my life because the music I make and the band that I have is stronger than that. It's going to overcome that kind of superficial association. Because in the end it is a superficial thing. It has no particular relevance to the work I'm doing now. It takes somebody just deaf, dumb and blind to come to a show and yell "Brooce."

Both with your work with the E Street Band and on your own, you've attracted fans that are just nuts. It really amazes me how fanatical they are.

I think we're different. I know speaking for myself, they understand we're artists concerned with communicating. We're not there to entertain and we're not there to take advantage of anybody and retire next week. We've been here a long time and we're going to be here a lot longer. We're going to be playing

(Continued on next page)

VAN ZANDT

(Continued from previous page)

"I've never stopped being on the street or being the underdog. . . . We grew up playing the streets, and nothing's changed."

forever. We have a certain integrity that comes through. We're not temporary. We're not trying to hustle up some bread and buy a house and fade away. We're gonna be here tomorrow so we have a relationship with people that's permanent.

Your whole career seems to me to have been one some what of an outlaw as has the career of your New Jersey friends. You've broken the rules of rock and roll that said some kids from New Jersey wouldn't get a record contract and go on and become very important to a lot of people. Ten years ago that story would have shocked people.

That's very true and it's still true. We're still rebels in the way we do things. That's real true with me and my band. Now that half of the record industry is still hanging on to the old stereotypes of inviting you in for cocaine and drinking too much and partying. We're all very straight. The rebellion has taken on a new turn. It's a more focused rebellion. I know what I want to accomplish. You're not going to accomplish it by screaming real loud and banging your head against the wall.

I think in the next 20 years you're going to see rock and roll get more involved in politics and I think the rebellion of it is going to take on a very interesting focus. The communication that can exist between people of different countries is going to happen through rock and roll.

This band looks weird without any doubt but they sound great. Would you say this is one of your dream bands?

Yeah, it's one of them. We're going to look wild because we're all visually expressive. That just happens to be us--onstage and offstage. It's just a natural outlet rather than some people doing drugs or drinking or whatever.

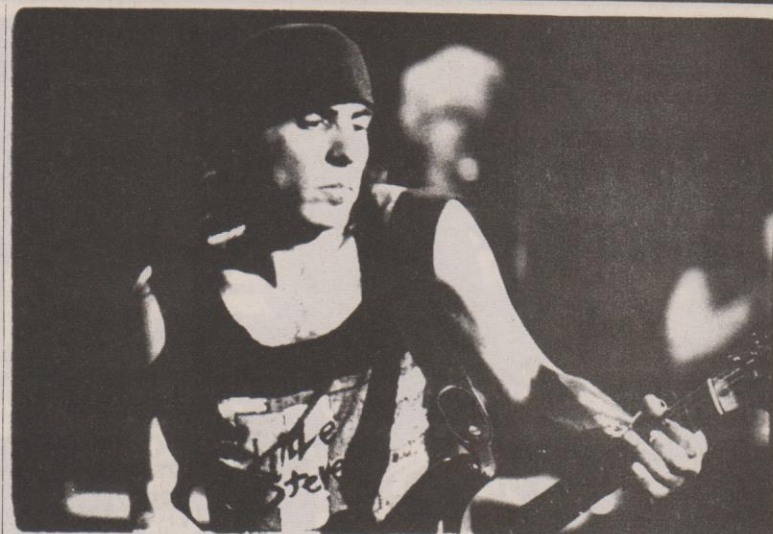
If this band is to go on in history and become an important band, say like the Beatles, who were capable of constant major changes, how will your band develop over time?

I think it naturally evolves. You just can't stay in one place even if you wanted to and we certainly don't want to. The previous records resonate through the ones that follow. . . . It's impossible to predict what will happen. This has been a year of vast evolution.

Have there been any major misunderstandings about this band?

There's been a couple of misinterpretations some of which are slowly getting worked out--one of which is the soul music thing.

There's a superficial misinterpretation of thinking that I have something to do with Bruce, that my music in some way relates with his. If it does it's coincidental and in fact much



KATHLEEN GAMMON PHOTO

much less than people assume. We're really quite different. If there was any doubt, when people see the band that seems to make them understand.

Are you saying you've rested the Miami Steve title for good now?

Yeah, he's gone pretty much. Retired to a condo in Tampa. It's a new band, it's a new day, I want it all to be new, and that includes the people who are going to enjoy it. I don't want them to think it has anything to do with the past because it really doesn't.

"I honestly don't think (being in the E Street Band) is going to be one of those things that haunts me for the rest of my life. . . . It has no particular relevance to the work I'm doing now."

A lot of the response from the crowds comes because you play so hard on stage. I know that both with the E Street Band and with your new band, you really put out on stage.

Yeah it's always been that way because that's how we survive, that's how we live. If I to wait around for hit singles, I would have been out of the business years ago. I've only had two hit singles in ten albums. We just grew up in the streets playing and doing it even before we could make money at it. And nothing's changed--that's how we live. It's become so integrated with life at this point that it's the most perfectly natural thing in the world to play, to play very hard and to give a hundred percent.

From what I understand of some of your early history, growing up around Asbury Park, you guys would hang out play monopoly and jam together. Comparing to material you wrote then, which has a sense of you struggling on the street, to your material now which comes with your present level of success, is there any loss of innocence?

The innocence is certainly gone as it is from America--there's no question

about that. On the other hand I've never stopped being on the street or the underdog: Nothing's changed. Through fate or whatever I haven't changed that much. You get more mature and you get better but basically I'm still talking about the same things. . . . I think if you look at the lyrics on my album you get both sides. I still have the same anger. "Lyin' In A Bed Of Fire" is as angry as I've ever felt.

I'd guess that with another record you'll better communicate your sound and also perhaps find a niche in radio.

I think so too. I guess the good side of it at this point, fortunately or unfortunately, I don't have any choice. I'm who I am and I'm just going to get better at it.

Considering all the creative freedom you have at this point in your career do you feel lucky?

I do feel lucky. I'm glad that I'm able to make a living doing what I want to do. That's the great thing about rock and roll: that you can create your own world. If you're good enough, you can play what you want.

I'm not doing this in the short run. The audience knows that--You're not going to compromise if you're doing something long term. This is the only thing I can do. Rock and roll will always be my life. I've always been a gypsy.

If you're saying goodbye to the E Street Band aren't you going to miss occasionally playing all those great songs?

I've played them enough. Really. Once you start playing your own music it becomes a big part of you. It's all encompassing--your focus is changed. And this is not something new for me: It's been coming for a while.

Have you ever stopped to think about the fact that your music and the music of Springsteen, have changed the entire world for kids growing up in New Jersey? It used to be that New Jersey was something of a joke and I don't think that's so true anymore.

That's good. What we accomplished could have been accomplished in any little town in America. I think it's really great that Bruce did it for New Jersey. It gave hope to all the Des Moineses of the world.

In print

This month's In Print features a review of *Nebraska* many of you might have missed—it appeared in *Christian Century*, a religious magazine. It's excerpted below. Also a review from an English newspaper; Playboy's thoughts on *Greetings*; and a *Business Week* story on *Born to Run*'s hype.

Springsteen's Latest: In Search of Grace

NEBRASKA is the most recent album released by Bruce Springsteen, the innovative rock star whom critics have compared to the early Bob Dylan. The album (on the Columbia label), is almost startling in its simplicity—in contrast to Springsteen's earlier works, which were rather lavishly arranged with amplified rock back-up. *Nebraska* features a series of haunting melodies accompanied by acoustic guitar and harmonica and Springsteen's richest and most textured lyrics to date. The album serves as both summary and completion of the themes the artist has plumbed in his earlier works. Here again is the part of town where "when you hit a red light you don't stop." Once more we meet the street people, losers and working-class poor who inhabit all of Springsteen's song-parables. But now the celebration of street life has become a howl of protest, alienation has turned to desperation, and the questions Springsteen raises have taken on a new and frightening urgency.

The protest material may indeed be reminiscent of the young Bob Dylan, although such songs as "Used Cars" owe more to Woody Guthrie's loving identification with America's poor and dispossessed. The loudest critics will be the Marxists, for the "hum fairly overflows with images of class struggle." Johnny 99, "a song about a man laid-off when

the Mahwah (New Jersey—Springsteen's home state) Ford plant closes.

But *Nebraska* does offer more; each political question raised by Springsteen leads in turn to a theological one. We find in his songs no cheerfully self-actualized persons, but strangers and sojourners struggling through the dark side of life, guilty heroes who must make nighttime pilgrimages to the sea to "wash these sins off our hands." Human-kind's need of grace is the overarching theme of *Nebraska*; Springsteen is frightened because divine grace is the only conceivable answer to the questions of meaning and purpose he raises and frightened because that grace is not in ready evidence.

The title selection raises the issue of theodicy by portraying what Hannah Arendt termed "the banality of evil" through the saga of a young couple's murderous rampage across the badlands. The killer explains "at least for a little while, sir... we had some fun" and "well, sir, I guess there's just a meanness in this world." Killers and victims alike use the words "sir" and "mistress" throughout the album as if to underscore the helplessness of people before the powers and principalities of the world.

Evil in *Nebraska* is uniformly of human origin, and thus may be expiated with sin. There is evil in oppressive systems which preclude the poor from attaining a fatal standard of "righteousness." Yet Springsteen insists that

Thanks to Alma Cooper, Nadine Floria and several others who sent in clippings. Send your rare and unusual articles and clippings in and share them with other fans: send to In Print, Backstreets, PO Box 51225, Seattle, WA 98115. Next issue will focus on the *Born to Run* era.

the violence perpetrated by the oppressed in their desperation, while understanding and perhaps even justifying. He concludes sin in its own right. No one is spared the burden of accountability, and none of us can free ourselves or the world from the mire of sin. There is anger directed at the systems which dehumanize and enslave, but no illusion that overturning those systems will free us from sin or despair. In *Nebraska*, all illusions are laid bare.

Springsteen finds hope and meaning in family ties, affirming the basic unit of human love and caring which has figured prominently in all of his material. Thus "Highway Patrolman" presents a cop who allows his no-good brother to escape into Canada. His declaration that "a man turns his back on his family, well he just ain't no good" is a simple statement of human values and priorities. "Used Cars" is a simultaneously angry and touching rendering of the mixture of loyalty, pride and shame felt by the singer when his "old man" buys one more in a succession of other people's cast-off vehicles. In *Nebraska* Springsteen has come to terms with the fact that mature love involves obligation and responsibility.

The line between "father" and "Father" blurs (as it does at times for all of us) in the beautifully crafted "My Father's House," which might have been lifted directly from Blake's "Songs of Experience." The singer awakes from a dream of childhood in which he finds comfort and protection in the father's

arms after a nightmareish plunge through the forest. Waking, he seeks to return to the house of his dream, but the strange woman who answers the door informs him that "no one by that name lives here any more." We cannot return to the safety and innocence of the garden from which we have fallen, but fond memories of the father make it possible for us to reach for the salvation offered by the Father. In the closing verse, light from the father's house is "shining 'cross the dark highway where our sins lie unatoned." This is as close as *Nebraska* will come to explicit Christian imagery.

The final selection, "Reason to Believe," offers a succinct summation of all the vagaries and absurdities of existence while noting that "still, at the end of every hard day people find some reason to believe." Do they find that reason because they need to or because hope and purpose are real? Springsteen does not or cannot say. His closing verse describes a groom standing by the riverside as evening falls, still waiting for the bride who has failed to appear. Are we to equate this image with the New Testament description of Christ as the groom seeking the church, his perfect bride?

Like all effective imagery, that with which Springsteen closes is ambiguous, inviting interpretation through personal experience. The image, like the album, is disturbing, haunting and somehow hopeful. In its many layers and complex textures, *Nebraska* is a major work of art. John T. McFadden.



ALBUMS

BRUCE SPRINGSTEEN — "Nebraska" (CBS). There comes a time, I suppose, when a chap needs time to pause, sit back and reflect on all the things that have happened in his life. And this is Bruce's reflective album. For then once denuded of his band, he has laid bare his soul and opened his heart, a risky thing to do at the best of times but even more so for one in Bruce's position. For there will come the inevitable accusations that he is merely paying obligatory lip service to his roots. Others may suggest that he has moved so far away from them that he is no longer qualified to write about the hardships

of life and the burden of poverty. But those who have followed his career will know better. Bruce must surely be aware of the risks but he has decided to cut an acoustic album in spite of them — who knows, perhaps even because of them. The record has a distinctly autobiographical flavor and — even if there are times when we expect the band to join in — sustains two sides of voice and non-electric guitar remarkably, if not surprisingly, well. The songs set to his roots. Others may suggest that he has moved so far away from them that he is no longer qualified to write about the hardships

Springsteen: The merchandising of a superstar

"You don't go right to the public to sell a new performer," says CBS Records' Bruce Lundvall. "You sell him to your own company first, then to the trade, and then to the record buyers." That was the plan behind the marketing of Bruce Springsteen, a 26-year-old singer from New Jersey who has been acclaimed as the 1975 counterpart of Elvis Presley or The Beatles. And who, not inconsequentially, has sold \$2 million worth of records in the few weeks that his latest album, *Born to Run*, has been out.

Springsteen's first album two years ago sold only 20,000 copies, when the record company publicity was calling him "a new Dylan." Bob Dylan, whose *Blowin' in the Wind* had made him the voice of rebellious youth in the '60s, had virtually retired, and the Columbia label needed a successor. Trying again, the company issued a second Springsteen album, this time playing down the "new Dylan" image. Sales were only slightly better, but CBS saw the beginnings of a Springsteen cult of fans.

Its investment by now was around \$150,000, and marketing man Lundvall, CBS Records Group head Walter R. Yetnikoff, and Irwin Segelstein, head of the domestic division, laid plans for an all-out effort to recoup with *Born to Run*. Springsteen's songs are too long and complex for airing on "top 40" ra-

dio stations, which play the same 40 hits over and over and only occasionally promote a new number. CBS decided to concentrate instead on FM "underground" radio stations that specialize in playing entire albums for serious music fans.

Months before *Born to Run* was ready for the public, the CBS promotion staff was called to a meeting to listen to it. Cassettes were made so the field men could play it in their cars as they drove from town to town to tell radio program managers and record distributors that "something big is coming." Audio-visual cassettes showing TV and print ads for the album were made, with "teasers" or brief snatches of the actual music used to build expectations.

The big "hype." Last February CBS bought a radio and print campaign promoting the first two Springsteen albums and telling the public a new one would be ready soon. Trade papers then got stories of the pressures and delays the performer was experiencing while trying to make his new album something special. Sales of the first

two records climbed toward the 150,000-copy mark. Then, in August, Springsteen was set for a handful of personal appearances—not in a large concert hall, but in a 400-seat New York club. CBS took one-fourth of the tickets for the press, radio people, and friends, causing fans to scramble for the remainder and wait in block-long lines. The *Village Voice* and *New York Times* covered the resulting stampede with major stories and favorable reviews. *Time* and *Newsweek* covers followed just as *Born to Run* reached the stores. And sales zoomed.

"Is it all publicity?" asks Lundvall. "Some of it, sure. But Springsteen has to be good enough to sell records over the long haul. We know that too much 'hype' can be dangerous, that it makes critics look at an act more closely, trying to find flaws. When they do, if publicity is all the act has, it goes down fast. Our intent is to have artists who will last, and Springsteen is one."

Perhaps—but CBS will not know for certain until next year when it sees how many copies of *Born to Run* are, or are not returned for credit.



Springsteen: On top.

What's it like growing up suburban poor, playing in punk rock bands in Asbury Park, meeting violence and comedy around every corner, being "the comic kid in full costume dress"? Bruce Springsteen tells you about it, a lot about it, in *Greetings from Asbury Park, N.J.* (Columbia). First off, you will think of Dylan, without whom Springsteen's music could never have existed. *Blinded by the Light* is a surreal Subterranean Homesick Blues, even to the internal rhymes, though the tune is a funky r&b riff, complete with tenor sax. The rich lyrics of these songs, however, are Springsteen's unique accomplishment, and the best of them, such as *Lost in the Flood* or *Spirit in the Night*, tell stories that are by turns desperate or fantastic. Occasionally, the songs slip over into sentimentality and smugness (*For You*) or preciousness (*Mary Queen of Arkansas*). But this is an album that takes all kinds of risks; and usually they pay off, eminently.

Off the wall

This issue we bring back another classic ad: This one from 1972. The headline was true then but is it true now about "Crush On You"? Send copies of any rare posters or ads to Off The Wall c/o Backstreets.



This man puts more thoughts, more ideas and images into one song than most people put into an album.

Some silicone sister with her manager's mister told me I got what it takes.
She said I'll turn you on sonny, to something strong if you play that song with the funky break.
And go-cart Mozart was checkin' out the weather chart to see if it was safe to go outside.
And little Early-Pearly came by in her curly-wurly and asked me if I needed a ride.
—"Blinded by the Light"
Bruce Springsteen

"There hasn't been an album like this in ages. There are individual lines worth entire records. The record rocks, then glides, then rocks again. Bruce Springsteen sings with a freshness and urgency that I haven't heard since I was rocked by 'Like a Rolling Stone.'"
—Peter Knobler, *Crawdaddy*

And some new-mown chaperone was standin' in the corner all alone watchin' the young girls dance.
And some fresh-sown moonstone was messin' with his frozen zone to remind him of the feeling of romance.
—"Blinded by the Light,"
Bruce Springsteen

"Debut LP instantly establishes artist as one of our most brilliant singer-songwriters. A completely original vision and a work of genius!"
—*Record World*, Cover Review

Oh, some hazard from Harvard was skunked on beer playin' backyard bombardier.
Yes and Scotland Yard was trying hard, they sent some dude with a calling card.
He said, "Do what you like, but don't do it here."
—"Blinded by the Light,"
Bruce Springsteen

"You know the kid is good when you wake up and you're singing his songs."
—Peter Knobler, *Crawdaddy*



There are eight more songs on Bruce Springsteen's remarkable debut album. On Columbia Records and Tapes

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Backstreets

THE SPRINGSTEEN MAGAZINE

NUMBER 7

STEEL MILL: BRUCE'S HEAVY METAL BAND

*Bruce Springsteen
Asbury Park, 1970*



**Madam Marie predicts:
New album soon!**

Backstreets

The Springsteen Magazine

Number 7

Madam Marie predicts new album by Xmas

As of September 16 at 8 p.m. PST, there still was no positive word on the long awaited new album from Bruce Springsteen. Rumors abounded all summer, first that the album was done (45 songs were supposedly recorded), then that Bruce didn't like what he'd recorded, then, finally that he'd rerecorded some of the material and would release it by fall. All this is still conjecture however since CBS still has no release date slated. At this point it's still anybody's guess as to when the album will come out, if indeed it is ever to come out.

We decided to go one better and ask somebody who might really know: we called up Madam Marie, famed palm reader of the Asbury Park Boardwalk, immortalized in the song "Sandy." We asked her simply, "will the new album by Bruce Springsteen be out before Christmas, yes or no?" She acted a little dazed at first, not quite expecting this type of phone call, paused, then replied "yes." There you have it--out before Christmas.

If so CBS might not be ready for it. Several calls to both coasts only got responses like, "with him, he might take another year."

Or he might have finished by now and you might be listening to it while you read this, our deadline being close to Bruce's birthday, the date he issued "Nebraska" and suprised us all. Billboard magazine reported last week that the album was complete, that Bruce was finally happy with it and that it would be released before the year's end. Rolling Stone recently reported that Bruce, Jon Landau, producer Chuck Plotkin and engineer Toby Scott were holed up in a New York studio mixing the final takes. Earlier this summer it was rumored the album would be titled "Born In The U.S.A." (sound familiar?).

Because of the logistics of the record industry, an album usually is public knowledge about a month before it's release (ad deadlines for the industry papers are at least two months in advance of publication).



Madam Marie: Does she know?

And since it would be highly unusual for an album to be released after the first of December (since it would tend to get lost in the many pre-Christmas releases that beat it to the racks), you would suspect that positive word on the new album, if it is to come out before next spring, will be out within the early part of November.

Only Bruce Springsteen knows and he's not telling. Madam Marie is--but heed the warning a young songwriter once told of her: "busted for telling fortunes better than they were."



ROSE HANKOWSKI PHOTO

Bruce proves it all summer with club spots

For someone who hasn't played an official concert for almost two years, Bruce Springsteen has been anything but scarce. He's been frequently seen in clubs on both coasts and more than a few times he's gone on stage.

In August he was in Monterey to see the Blasters though he didn't play. He was also seen earlier in the summer at a U2 concert and driving around L.A. in Michael Jackson's limousine.

As for guest appearances he's been as regular in the clubs of the

Jersey Shore as some of the local bands are. On July 16 he stopped into the Headliner in Neptune N.J. and joined the band for "Lucille," "Twist and Shout," Sweet Little 16," "Wooley Bully" and "Louie Louie," pretty much his usual selection. Playing with the band Midnite Thunder, he even got excited enough to dance on the bar. On August 19th, a little earlier in the summer, he joined John Eddie and the Front Street Runners in the Brighton Bar in Long Branch. He

dedicated his set to "Candy," a bartender from Big Man's West.

His most publicized guest spot this summer however, was with Jackson Browne at Madison Square Garden on August 2, when he came on during the encore for "Stay." For his part, Browne cited Bruce as his major influence during an interview with Rolling Stone so now his name will be added to Tom Petty and Bob Seger as American rockers who can't be written about without the Springsteen shadow.

On the backstreets

Welcome to lucky issue number 7, we're not lucky enough to have a new album to tout however. We've taken a unique approach to the date of the album's release: since it's anybody's guess we figured we'd ask Madam Marie. By the next issue we hope to find out whether Marie deserves her reputation: god knows she's made a significant part of her living these last few years simply from fans on pilgrimages to Asbury Park.

A note on our publishing schedule: we most certainly will stick with a quarterly schedule, the actual dates though will vary to reflect timely announcements on albums and tours. Also note our new computer mailing labels--write us if we turned your name from "Bass" to "Ass" or if we made any other heinous errors. Your label notes the last issue in your current subscription--you can renew anytime and add four to that number, help the magazine out and insure you'll continue to get the same rate.

Since our last issue, we've almost doubled our number of subscribers. We still have a ways to go to the break even point yet though as our postage costs went up dramatically with the increased weight of new paper stock. To help increase our number of subscribers, our next contest will be a subscriber contest: i.e. you win by getting all your friends to subscribe. We've got some pretty neat prizes we think so there's no excuse for your copy of Backstreets getting dog-eared from your friends reading it. More info on page nine.

Speaking of contests, thanks for making our last contest a great success. The results are on page four but we'll let you in on the winner: it was "Backstreets" by a landslide which we have to admit makes us feel just dandy.

With our next issue we hope to add more pages to our current format and to initiate a letters column. We'd like this magazine to reflect the views of a divergent group of fans so please direct your hate mail, love letters and general diatribes on any subject to "Letters to the Editor." A note on other letters to the editor: if you're writing us asking for a response of some kind, please enclose an self addressed stamped envelope--the postage really has started to add up for us. Do write though: we love mail.

Many new subscribers have written us asking whether we are the "official" Bruce Springsteen fanzine and whether there is a fan club. The answer is no to both questions: We are in no way associated formally with CBS or Springsteen (consequently we're in a situation where our analysis is unbiased) and as far as we know there is no official fan club as such. But if you're in New Jersey, or in our favorite Seattle bar, you'd better speak of the guy with reverence.

Christmas is just around the corner it seems so if you're not going to get the present of a Springsteen concert, which it doesn't look like you will, you might want to give your friends a gift subscription: We'll even send them a Christmas card.

Backstreets

BACKSTREETS is the quarterly Bruce Springsteen magazine. All contents are copyright 1983 by Backstreets Magazine, PO Box 51225, Seattle, WA 98115. The magazine is published four times a year: in the months of February, May, September and December or somewhere thereabouts: actual publishing dates vary with new and current events in the field. In any case, deadlines for advertising and submissions are the first of these months. Please write us with change of address.

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Peter Lauber, Andy Reid, Sarah Erwin, Alma Cooper, Wendy King, Cathy Maesk, Mikael Stenberg, Peter Lawrence and many others all over the world too numerous to mention here, rockers all.

"And I guess I'm one of those people who measures love in pain/
You see, I've never had too much personal success...."

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no.3: Videography; centerspread poster; tour news; world's biggest Springsteen record; and more.

no.4: Asbury Park revisited; Nebraska reviewed; Bruce Springstone; reviews and all the news.

no.5: Complete cover song list; boot singles; video; UK discography; guest appearances and more.

no.6: Exclusive Steve Van Zandt interview; the best bootlegs compiled; film/record news.

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no.8

Backstreets Out in Dec.

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On lips

PERSONNEL NOTES: Clarence plays on the new Ian Hunter album and single....Both Max Weinberg and Garry W. Tallent are featured on the new Bonnie Tyler album which is a big hit. Max is touring with Tyler....Tallent meanwhile is still hanging out with Vini Lopez and working on building a studio in New Jersey....Roy Bittan is as busy a sideman as one can find. He's on the new Stevie Nicks album and is touring the country with her....Max, when not playing with Tyler, is collaborating with writer Robert Santelli on a book on the great drummers of rock 'n' roll.

...Like Steven Van Zandt just finished a major tour of Europe again....King his third visit overseas in one year. He played at the Reading Festival in England and in several dates throughout Europe. Some of those dates strangely, were cancelled for poor ticket sales--a few others were sold out. Wendy King, editor of First Night, the Van Zandt newsletter, reports that Van Zandt has dropped his horn section and changed his sound some: less soul influenced and more Bruce sounding. He's written some new songs including "Justice," "Solidarity," and "From Out of the Darkness" (sound familiar?). Steve was interviewed for MTV at the Reading show. He wasn't lucky enough to make it into Showtime's three days of US Festival coverage: He's only shown backstage dressed in his usual Goodwill clothed gypsy look. ...On the subject of Van Zandt's clothes, it was widely publicized that he was thrown out of Disneyland last spring--the publicity wasn't enough though: He sent out a press release urging the boycott of the mouse kingdom until they changed their restrictive policies.

HOT WAX: Clarence Clemons' album is finally out. It hasn't made it to the west coast yet so we can only report on an advance tape we heard: GREAT stuff. One Bruce song but we couldn't tell you what one.... Southside Johnny's album out now. Titled "Trash It Up" it's a dramatic departure for him--produced by Nile Rodgers of Chic, the album is more funk than shore. No Springsteen contributions....Johnny Cash's new album is called "Johnny 99" and he covers both that song and "Highway Patrolman" off "Nebraska." Our verdict: Wonderful stuff. Reviews of all three of these lps next time.

RECORD DEALS: Rumor has it that Springsteen's contract with CBS is up soon and that RCA is already trying to woo him with big bucks. ...Sources inside CBS say there are definite plans to release a live album after this next release. It's jokingly been talked about as a three record set but if Springsteen makes his concerts any longer it might take more wax.

PRESSED BY THE PRESS: Springsteen has never been too popular with critics in the UK who have had a penchant for criticism. Melody Maker recently wrote: "Bruce Springsteen recently finished a new album then decided he didn't like it too much and canned it, thus saving the Maker the onerous task

The Vatican beat: Pope blesses Springsteen tape



Just in from the Vatican desk: Our friend Sarah Erwin, upon hearing that her friend Suise was travelling to Rome, sent along one of her favorite live Springsteen tapes (the Stockholm show). And sure enough on May 1st when John Paul II was blessing the workers of the world Suise held up the tape. The young man to the right can't quite understand it but he must have never seen Bruce live. Sarah's report on the blessed tape: "...don't even know if Bruce would approve....I do know it has not improved hiss or sound quality." All this fuss over a guy who wrote "If I was the Priest"

of giving the platter a solid critical thrashing. He's now gone back into the studio with the so-called E St. Band to bang out some ditties for another one....Sir Springsteen as his sycophantic followers refer to him--also visited U2 when they played Philadelphia recently and Bono dedicated their encore to Steel Mill, one of Springsteen's early Jersey Bar Bands." Whew! We don't feel this even deems reply.

GOSSIP: Bruce supposedly spent the Fourth of July in the middle of the Asbury Park bay--he rented a 70 foot fishing boat for himself and a few friends, bought a ghetto blaster on the shore before setting off and watched the fireworks from the water (playing the new album perhaps?). ...The E Streeters also took on the Stone Pony club in a game of softball this summer with the E Streeters winning.

BORN TO SUE: Some Harvard and Stanford business students put out an album titled "Born To Run Things"--not quite what Bruce had in mind.... A similar Sesame Street album containing take offs on many famous rock tunes including "Born to Add" is in legal trouble: Seems the Lennon and McCartney publishing company has sued....A Springsteen song, "Hungry Heart," is heard in the smash hit film "Risky Business," for about 30 seconds. It's listed in the credits though no soundtrack for the film was issued. ...A couple of additions to our list of songs Bruce has written, recorded by other performers in Backstreets 5: "Hearts of Stone" done by Helen Schneider with the Kick on a 1981 lp called "Crazy Lady"; "For You" done by J. Anderson in Sweden on the album "Till Dei.".... Speaking of Europe, Link Wray recently played in Denmark, where he now lives. He wrote a "Bruce" t-shirt and did "Fire" when it was requested....

EDDIE AND THE CRUISERS: A new film set for release this fall will most certainly be one of the most talked about subjects among Springsteen fans: Titled "Eddie and the Cruisers" its the story of a working class Jersey Shore musician who dreams of a better life, hits it big and then fades away. He's a muscular kid, with lots of enthusiasm, and he's got a Puerto Rican saxman sidekick. His songs are epic tunes of summer, passion and "fire." Something sound familiar here? Well though it's not made to be the story of Springsteen every frame of footage, every note of music sounds like a homage to his influence. Rolling Stone called it "Hollywood Rips Off Bruce" but that might be taking it too far. The movie itself is rather harmless, nothing to threaten Bergman but nice teenage fare. The music is something else though: from the first note it sounds exactly like some unreleased Bruce (or some released Bruce for that matter). That's not suprising considering that the music is the work of John Cafferty and Beaver Brown, a Rhode Island band that has been playing the east coast for years and who happen to be one of Bruce's favorite bands (no wonder, on the film's soundtrack album you get the sense that this is almost a tribute, like the Elvis impersonators do). Springsteen was supposedly offered the part--he turned it down and after seeing the movie at an advance showing we understand why--to play the part of Eddie Bruce wouldn't be acting at all. Southside Johnny served as a consultant. You can decide for yourself whether it rips Springsteen off or pays tribute to him--the soundtrack is available now and the film should be released shortly. In any case the soundtrack marks the major label debut of Beaver Brown and is surely to make them get noticed: "I just had to take a chance," says Cafferty of the film.

On record



KATHLEEN GAMMON PHOTO

Compact 'Born To Run'

During the summer of 1983, the only official Bruce Springsteen release by CBS was "Born To Run" as a CD: compact disc in the new lingo. No singles ever were released off "Nebraska" in the US though "Hungry Heart" has recently been rereleased as a Hall of Fame issue with "Fade Away" as the flip side.

The compact disc of "Born To Run" is an interesting item, particularly if you stack it against the novelty LP of the same record, the oversized "Born To Run" that's 35 inches in diameter. The CD is only 2½ inches in diameter and easily can be held in the palm of your hand. It comes complete with a miniature cover and a plastic case for storage.

It was pressed by CBS/Sony in Japan where all the CBS CDs have been done and the cover has the title printed in brown ink, similar to the Philippines album.

The CD can only be played on one of the new compact disc players, the cheapest of which retail for something close to \$1,000. Despite the cost of the players and the cost of the disc itself (it lists of \$25 and sells closer to \$18), it's almost impossible to find this or many other titles--so far it has been pressed in such limited quantities it cannot meet demand.

The verdict on sound quality: When we took the CD to a local stereo store and tested it there, the experience was something akin to meeting one's maker--the quality is everything it has been billed to be, and listening to it was like hearing the album for the first time ever.

Fun with 'Dueling Bruces'

Springsteen parody records are looking to become a genre of themselves. Last year saw Joe Piscopo doing Frank Sinatra, doing "Born To Run," and also Bruce Springsteen doing Fred Flintstone doing Springsteen.

Most recently on PolyGram is "Dueling Bruces, Two Views of Springsteen as Satirized By Robin Williams and Uncle Floyd," a promo only 12" with picture cover.

Williams does 1:20 of Elmer Fudd sings Bruce Springsteen's "Fire." It's from Williams' recent "Throb-

bing Python of Love," and it's up there with Bruce Springstone.

Uncle Floyd, of SCTV takes a different approach and essentially does a perfect Springsteen song but adds funny lyrics. The voice is not Bruce but the back up band could fill for the E Streeters on an off night.

A sample of the lyrics: "And me and Sandy, took a ride on the Zephyr, we never realized we just ate, we spinned all around, all my change on the ground. I blew my lunch right in her face."

DUELING BRUCES TWO VIEWS OF SPRINGSTEEN AS SATIRIZED BY

Robin Williams
"Elmer Fudd
Sings Bruce Springsteen"

Uncle Floyd
"On The Boardwalk"
"It's the Record Store"
The Uncle Floyd Show Album

THE GOOD NEWS 'Backstreets' fav song

The results are in on the first Backstreets contest, a contest for readers to select their favorite Springsteen song. Over 50 readers entered and surprisingly there was little general consensus. The songs you might expect the general public to identify as Springsteen's best (as indicated by his hit singles like "Born to Run" and "Hungry Heart") were not the songs that Backstreets readers preferred. Dennis Thibault of Burlington Vermont won the random drawing from all entries and won a t-shirt, an "I'm a rocker" bumper-sticker and a copy of his favorite album, "Born to Run." The most popular song: "Backstreets" with 10 votes, (swear to god this wasn't rigged or anything). In second place: "Thunder Road," eight votes. Third was "Incident on 57th Street" with five nods. Splitting the rest with three votes each were "Darkness," "Be True," "Prove It All Night," "Badlands" and "Roulette" (our pick), followed by a whole slew of tunes that found only one supporter: "Drive All Night," "Fire," "The River," "The Promise," "She's The One," "Kitty's Back," "Something In The Night," "Rosalita," "Born To Run," "Racing In The Streets" and others. Not a reader dared suggest "Ramrod" however. Our next contest is a subscription contest: details are elsewhere in this issue.

THE BAD NEWS

No 7

The bad news is that if you find this number stamped or written on your envelope or mailing label then this is your last issue in your current subscription. Your mailing label or envelope will list the issue number that will be your last and if you see "7" then your subscription is up. To ensure prompt delivery of the next issue please re-new today. Rates are \$10 a year U.S. and Canada and \$15 a year overseas airmail.

Backstreets

PO Box 51225 Seattle WA 98115 USA

On record

Japan poster: sexy with dignity

It's been a rather slow time for the release of Springsteen records since "Nebraska" came out almost a year ago--some nations are still catching up on releases from that record though and there are some interesting collectibles as a result.

Perhaps the most beautiful item associated with "Nebraska" is the magnificent poster that was inserted in the first thousand copies of the album when it was pressed in Japan. It is a 24"x32" full color poster from a Lynn Goldsmith shot and it is for our money the best Springsteen poster ever done. It's a standard Goldsmith intimate shot of Bruce in a reflective mood but never has he looked so good: it has both sex appeal and dignity and is beautifully printed to boot.

You can add Spain to the places listed in the last Backstreets as having issued singles off "Nebraska". The Spanish released both "Atlantic City" and "Open All Night" with the same picture sleeves as the Holland releases. The sleeves are printed, however, on a strange textured paper similar to the textured paper used on the Spanish "Born To Run." Both have different backs from the Holland sleeves with lyrics in both Spanish and English.

The Dutch version of "Nebraska" was a foldout as noted below in the Dutch discography.

Canada recently issued a special greatest hits collection to radio stations--similar to "As Requested" but with a different song order and without a cover or sleeve. The lp contains material from all of the Springsteen albums, though none of it is live or different takes.

Probably the neatest Springsteen item to be released in some time is a four pack of singles from Ireland. The four come in a vinyl holder that's suitable for hanging from a wall and says "Springsteen Pack" at the top. The four singles are: The River/Independence Day; Hungry Heart/Held Up....; Born To Run/Meeting Across The River; and Promised Land/Streets of Fire.

All have red labels and the matrix numbers are identical to the UK releases. All come with picture sleeves and the Hungry Heart and River picture sleeves are identical to the UK sleeves: Born to Run however never had a picture sleeve in the UK so this one is unique (its the album cover) and Promised Land never has been released with a picture sleeve anywhere before (its sleeve is the standard Darkness pose cut out with stencil type).

The four pack is part of a series that includes U2, The Clash and a couple of other artists. Most of the other four packs are common and inexpensive (\$10 for the U2) but the Springsteen pack seems to be both very rare and expensive (selling for five times the price of the other artists). We're not sure of the quantities pressed or just exactly why they were issued at this point in time.

Little Steven has also been busy of late in Europe: Holland has just released "I've Been Waiting" b/w "Men Without Women" and "Save Me" b/w "Under the Gun." Another 45, "Solidarity" was slated for release in mid September to coincide with Steven's current European tour. It looks to be his biggest hit we think.



BRUCE SPRINGSTEEN
PROMISED LAND



From the album
DARKNESS ON
THE EDGE OF TOWN



From top: The 15 of "Born To Run" with its unique picture sleeve; The 45 "Promised Land"; one of the several Little Steven singles, all hits in Holland.

Dutch discography: releases of 'Rosalita'

You got to figure there's something good about a place that's made Little Steven a number one hit but Holland has more going for it than that: It also holds the honor of releasing more 45s off "The River" than any other nation. The Dutch were late catching on to Springsteen, waiting till "Born To Run" to release any singles but they've made up for lost time--here's a Dutch discography.

DUTCH 45s

- Born To Run/Meeting Across the River (3661) PS.
- 10th Avenue Freezeout/She's the One (3940) PS.
- Prove It All Night/ Factory (6424) PS (can't confirm).
- Badlands/Something in the Night (6532) PS.
- Rosalita/Night (7153) PS (only country to issue this 45).
- Hungry Heart/Held Up... (9309) PS (album on back).
- Hungry Heart/Held Up... (9309) PS (textured sleeve, no album picture on back).
- Hungry Heart/Held Up... (9309) PS (album picture, with typo that lists "John Landan" as producer).
- Sherry Darling/Be True (9568) PS.
- The River/Independence Day (1179) PS.
- The River/Ramrod (1356) PS.
- Atlantic City/Mansion on the Hill (2794) PS.
- Open All Night/The Big Payback (2969) PS.
- Badlands/Candy's Room (6678) PS (this last item is very rare being pressed in Holland for release in France. It features a unique picture sleeve and is the only known issue of "Candy's Room" on a 45).
- Point Blank/? (?) (We've seen a xerox of the cover of this 45 and been told it was pressed in Holland. We're unsure whether this is an official release or a bootleg.)



The original Dutch 12" of "Rosalita." The 45 has a different picture sleeve, this one with type only in green ink.

DUTCH LPS

"The Wild and the Innocent" was the first Springsteen release in Holland (CBS 65780) and the first album has yet to be pressed there as far as we know--it's available only as an import. "The River" was first released in a very limited quantity in Holland with an interesting misprint: it lists "Held Up Without a Gun" as being on the album on the inner sleeve. "Nebraska" from Holland also is different being a foldout cover with the lyrics from the US sleeve reproduced on the fold out. The lp's inner sleeve lists the lyrics in both french and german.

DUTCH PROMOS AND ODDITIES

Holland also released a promo only 7" of Santa Claus with a picture sleeve, backed with a Billy Joel song (similar to a release from Japan of the same two songs). There's also a 12" of "Rosalita" backed with "Night" and "Racing in the Streets." It's features a unique picture sleeve and originally came with a 12"x24" poster of Bruce from the early years. It's been rereleased without the cover.

On vinyl

When will Bruce release 'Roulette'?

According to reports and reviews from our readers, the last few months may have seen few official Springsteen releases, but the tide of unofficial, or bootlegged Springsteen records seems to grow unabated. The latest issue of Hot Wacks, the catalog of bootlegs, lists over 90 titles under Springsteen's name, many of them containing recent material.

Most of the newer bootlegs contain what you'd expect from these unauthorized releases—poor sound quality, crummy graphics that wouldn't befit cheap porno novels and prices that seem totally unjustified in light of the quality of the product. Our readers report a few items though that are above the normal standards of bootlegs: Most particularly "The River That Talks" and "Happy New Year," two new releases that rival officially released recordings in both sound quality and graphic presentation.

"The River That Talks" is a double 45 containing four songs from the famed River Outtakes, material that Springsteen recorded for "The River" but choose not to release. The cover is a full color shot, probably a Lynn Goldsmith original, of Bruce standing by a burnt out windowsill. It is one of the better off stage shots of Springsteen and the graphics and use of the photo are very professional. The sound quality is excellent and all and all the whole package is quite attractive. The material is absolutely fantastic, easily four of the best songs Springsteen ever recorded—why he and CBS choose not to release "Roulette" remains one of the great mysteries of life, it is his greatest single and a song that most certainly would have scored his greatest success both critically and commercially. "Roulette" is about the Three Mile Island mishap and listening to it you can't help but feel the urgency in Springsteen's voice as it has been only a few times before—he sounds like he literally ran into the studio and screamed this sound into the microphone he was so obsessed. Elsewhere in Springsteen's work he gives you the feeling that his songs are part of his psyche: On "Roulette" he sounds possessed by the song and sings it as if his only hope of exorcism were to record it. Obviously,



releasing it wasn't in his plans. The other songs on "The River That Talks" are "Cindy" (Bruce's best love song to date), "Look But Don't Touch" (an alternate version) and "Restless Nights."

There's talk that CBS plans to issue a live set after the next album: if so we don't see how it will be much better than a new five record bootleg called "Happy New Year" (also called "The Night They Drove Old 80 Down"), with material from the Nassau Coliseum show from New Year's Eve 1980. Unlike an earlier bootleg of this same show, the sound quality is excellent, the performance is hot and the packaging, our readers report is excellent. The record supposedly has a full color cover, we're not sure what it's of though. Reports are that there are at least two versions of this boot—one with the complete concert and one with only excerpts.

Backstreets Magazine is in no shape, manner or form involved in the manufacture, distribution or sale of any unauthorized recordings or tapes nor do we condone or promote this activity.

SUBSCRIPTION CONTEST

Since Springsteen fanaticism is like organized sports—it's something usually done by groups of people—we figured every one of our subscribers knows at least one or two other fans who'd like to get the magazine. To encourage you to encourage your friends, we're having a subscription contest. It works like this: You get four points everytime you send in a subscription—it can be a renewal or an extension of your own subscription, a gift for a friend, or simply when a friend of yours subscribes and mentions your name. Everytime you're involved with another subscription you get four points—we'll keep track of the points so don't save up a bunch of names of friends over the months. The deadline for the contest is December 31, 1983—the person with the most points then gets first place, and so on.

The prizes? Glad you asked. They are:

- o First prize: The complete Bruce Springsteen catalog on high quality mint Japanese pressings, including the Japanese "Nebraska" with rare, magnificent poster. Value: \$200 total.
- o Second prize: A mint copy of the super rare "Blinded By The Light" picture sleeve from the U.S.A. with a promo copy of the 45.
- o Ten Third Prizes: "I'm A Rocker" t-shirts.
- o Ten Fourth Prizes: "I'm A Rocker" bumperstickers.
- o Ten Fifth Prizes: Ten copies of the original Greetings From Asbury Park postcards.

32 prizes will be awarded in all and every person entering will be included in a drawing for a lifetime subscription to Backstreets.

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STEEL MILL: BRUCE'S HEAVY METAL BAND

By Charles R. Cross and Billy Ramone

It is July of 1970 and you are walking down Cookman Avenue in Asbury Park, New Jersey. It's a hot summer night, just past midnight, and if your best friend Terry wasn't by your side, this neighborhood would be pretty scary--the following summer this part of town will burn to the ground during race riots. But tonight you and Terry are toasting in all the great glory that was the summer of love on the shore--the summer you discovered pot, discovered girls and saw the Rolling Stones up in New York. And tonight, wearing your pop's old bombardier's jacket with the monster cool cuffs, walking past the post office, past Owl's drugs, past the corner shoe store, you are about to walk into another discovery that you will never forget.

For as you and Terry turn right and walk up the stairs that lead to the Upstage club, you can already smell the spicy aroma of pot, already hear the powerhouse barrage of rock that blasts down upon you like some magical, salvation holy water from the gods--tonight you are not just some measly faced kid from the southside, tonight you are part of the developing history of rock 'n' roll.

The Upstage is no bigger than the Asbury Diner and tonight there's about 50 kids all rocking their heads back and forth as if they'd been the victims of some mass epidemic of the St. Vitus Dance. On stage there's some skinny kid with a black mass of unkempt hair, his face the battleground of a war against adolescence. He's playing the guitar like a son-of-a-bitch though--making old Keith Richards look pale--cranking the thing back and forth, spraying sweat and spit out into the crowd as he sings, flitting around the stage with all the energy of hummingbird in overdrive. Terry's seen the band before, whispers in your ear, "The band's called Steel Mill, the kid with the guitar, Bruce Springsteen."

The show goes on and on: It's 5 in the morning before you and Terry head out for the long, cold walk home. Steel Mill played for hours and hours and walking back up Cookman you can still hear the massive sound, even louder than the Stones it seemed. And

that kid with the guitar--what a loon! Playing like his life depended on it or something.

Up at Comstock, Terry gives you five and heads in the other direction. Walking into your house through the garage door, you can still feel the sting of Terry's slap, still hear the hot bloody riffs of the guitar whiz, playing again in your head as if it were the soundtrack to that summer night.

*"I had skin like leather and the diamond hard look of a cobra
I was born blue and weathered
but I burst just like a supernova
I could walk like Bando right
into the sun
Then dance just like a Casanova
With my blackjack and jacket
and hair slicked sweet
Silver star studs on my duds
just like a Harley in heat...."*

Steel Mill: It sounds like the name of a band that might open for Judas Priest, probably would drive on stage in Harley's, the lead singer would look like some bizarre genetic combination between Uncle Fester from the Adams Family and James Dean. But instead of our modern perceptions of the heavy metal sounding name, Steel Mill was Bruce Springsteen's first band of acclaim--true they had some heavy metal sound to them but it was more the metal you hear in the Allman Brothers than in Van Halen. Bruce had been in bands throughout his adolescent years, most notably the Castles and Earth. But it wasn't until early 1969 when he joined up with a strange bunch of guys including Vini Lopez on drums, Vince Roslyn on bass and Danny Federici on organ, and formed a band that the true raw talent of his inherent genius came to being.

And though most people identify Springsteen with the media blitz that started in 1975, on the east coast he became a phenomenon in 1970 with Steel Mill. They were successful enough that they played to crowds of several thousands, had groupies that followed them around to all their concerts, and even back then had kids at the beach collecting tapes of their shows. Strangely

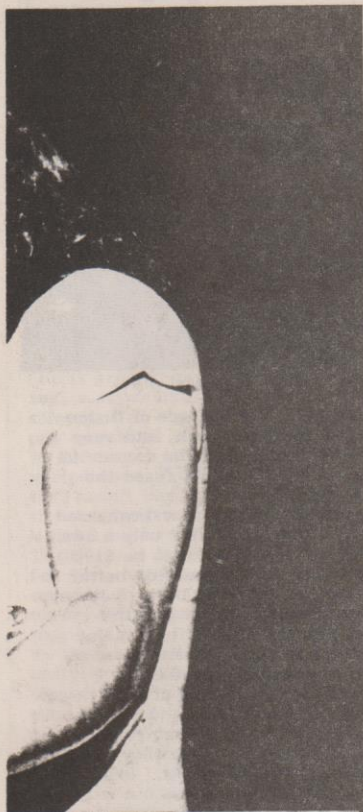


Left to right: Bruce; Robbin Thompson; Vini Lopez; Danny Federici, all in 1970.

Steel Mill are still legendary more than a decade after their demise: their music was the perfect beat of the beach.

enough there are some fans who are fanatical about Steel Mill, collecting all their tapes, but who dislike all of the material Springsteen did after Steel Mill. With shore kids, Steel Mill are still legendary more than a decade after their demise: not because their lead singer went on to hit the cover of Time but because their music was the perfect beat of the beach.

Steel Mill formed in the early part of 1969, primarily created out of the Upstage. Bruce had been hanging around there for sometime playing with Earth and a few other bands, but mostly establishing his reputation as a guitar player. Back then he played much more furiously--he was the only guitar in the band--and his riffs from that time show a whiz kid perhaps a little before his time. There was a lot of Clapton, a lot of Jimmy Page in his blues oriented sound but he also mixed that with a bit



of country twang and with a bit of old time rock 'n' roll a la Chuck Berry. From the very beginnings of Steel Mill, Springsteen established an original sound--he went on to eventually refine that into the E Street sound but it was clear listening to Steel Mill's first stuff that Springsteen had the potential to create something that had never been created before--within the course of Steel Mill's year of existence, he lived up to that potential.

Vini Lopez and Danny Federici were both also hanging out around the Upstage back then and after seeing Springsteen play a few times they invited him to form a band with them. Both of them had some experience on the local scene, and they had the sense to see a good thing when they heard it. They added Vini Roslyn on bass (eventually to be replaced by Steve Van Zandt) and they called themselves Child.



Unfortunately, they found out about a band from Long Island with the same name. One day sitting around, Bruce, Lopez, Tinker West, the band's manager, and a friend named Chuck Dillon, went through a long list of names to change the name to--they were in a bar in Monmouth County called the Inkwell--and Dillon came up with the name Steel Mill. Bruce, who was even at that point very much calling all the shots, liked the name and from henceforth they were Steel Mill.

They began playing in local clubs like the Upstage, the Student Prince and the Sunshine Inn and at several of the community colleges in the area. At first the crowds they drew were small but very soon they were the talk of the shore. By the middle of the summer they were drawing sell out crowds and their sound had jelled and matured into a monstrously powerful hard rock, the perfect summer beach music.

The very first press the band drew, a review in the Asbury Park Evening Press, was overwhelmingly favorable. Reporter Joan Pikula, who was to follow the band's progress in the Press, wrote: "Springsteen writes most of the group's material and it's good.... The main thing about Springsteen is that he communicates. He does it through the throat and through the guitar, an instrument completely under his control and from which he draws a fantastic range of emotions." Pikula concluded: "There are going to be lots of rock groups in this area come summer--some of the best. If you have to make a choice between the best of them and Steel Mill, you'd end up ahead of the game if you chose this group...."

And according to reviews of several major shows in Asbury that summer, the local fans followed Pikula's advice. Steel Mill opened for several major acts and almost everytime they stole the show. Rick Soos, a former Asbury Park High graduate who saw Steel Mill play almost 30 times during their existence, remembers seeing several shows during that time where Steel Mill opened for national acts only to steal the show. "One night a bunch of us tried to boo another band off the stage and bring Bruce back," he remembers. "It didn't work though and the other band only played about a half an hour as a result," he added.



Pikula reviewed a similar show for the Press where Steel Mill opened for Grand Funk and garnered much the same response. Her review compared the great success Grand Funk were getting at the time with the success due Steel Mill but not yet forthcoming. She concluded: "The fact that crystalized Saturday night was that the Steel Mill ought to be making the bread--their worth earned it."

During early 1970 Steel Mill continued to grow in popularity and as musicians. One of there scheduled performances, headlining the Nothing Festival, also drew press when the concert was moved at the last minute because a building inspector closed down the Beachcomber, the original site. The event had drawn several thousand people and they ended up wandering around the shore, only a few actually finding the new site.

Another performance at the Clearwater Swim Club also drew press: this time because of a riot. Police arrested 20

'If you have to make a choice between the best of them and Steel Mill, you'd end up ahead of the game if you chose this group.'

people at the event and the chief of police was injured in the ruckus. The disturbance began after police ordered the concert closed at 10 p.m.--the 3,000 fans that had come to see Steel Mill didn't agree.

During the summer Steel Mill made an interesting personnel change: they added a new lead singer, Robbin Thompson, a singer formerly with the band Mercy Flight from Richmond Virginia. It's unclear why Thompson was added: perhaps because of insecurities Springsteen has always had about his voice. Steel Mill was very popular in Richmond, where they played frequently and they had even planned on moving there, so perhaps they saw the move as one to identify with the local crowd more.

Around this time Steve Van Zandt also joined the band on bass. Vini Roslyn quit or was forced out--he

(Continued on next page)

STEEL MILL:

(Continued from previous page)

eventually went on to a Florida band called Wa-honk-a and he's now playing in the George Theiss Band. Van Zandt played a clear fender bass and had yet to pick up the moniker Miami.

Before adding Thompson though, Steel Mill took what was to be their only step towards commercialism: They went to California. The band's manager was a California native and former surfer named Tinker West--he always saw the band's heavy-metal--but-with-melody sound as fitting in better on the west coast. Springsteen's parents had also moved to California so the trip seemed natural.

The band played two major gigs and several smaller venues. The major shows were at the Matrix and one at the now-famous Fillmore. The Fillmore show turned out to be the most important event in Steel Mill history and perhaps, the show that helped launch Bruce Springsteen from Asbury Park into America.

Simply put the Fillmore show was a monster. Not only did they blow away the other San Francisco style psychedelic bands on the bill, they brought into San Francisco a unique way of playing hard rock--the now famous mix of old rock'n'roll and blues that sounded very original back then when Steel Mill played it. Not only could Steel Mill play, the songs Springsteen had written by now were highly original, very poetic and downright catchy.

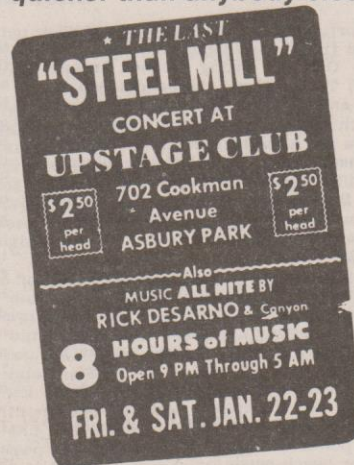
The Matrix show drew a major ally: Examiner critic Phillip Elwood wrote a major review of the show and called them "the first big thing that has happened to Asbury Park since the good ship Morro Castle burned to the waterline." Elwood went on to say he had never been so overwhelmed by totally unknown talent. "They deserve and demand attention," he concluded.

If the Jon Landau line "I've seen the future of rock 'n' roll" was the line that launched Springsteen into the mainstream American music scene, Elwood's review brought Bruce to the attention of the record company and also finally made more of the Asbury Park locals give him the credit he was due. It also attracted the attention



Above: Steel Mill with Steve Van Zandt on bass. Below: The last gig.

Many of Springsteen's fans from that time felt betrayed, perhaps because Springsteen forgot about Steel Mill quicker than anybody else.



of Bill Graham, who was then just as much of an entrepreneur as he is today. He invited the band to make an audition tape for a record contract.

Circumstances surrounding the recording sessions are rather unclear. Tapes of only three songs from the session are common: "He's Guilty," (also called "The Judge Song"), "Goin' Back To Georgia" and "Train Ride." Though Steel Mill at the time didn't feel the material came out as they had hoped, today the work

sounds like a masterpiece of fusion between blues and rock, and very well might have been the commercial success of the era that fused the two forms.

However Graham was underwhelmed and he offered Steel Mill only a small sum of money (rumored to be \$1000). They thought they could do better so they passed and went back to Jersey. They never again went into the studio and Bill Graham to this day still rates his decision and offer as one of his biggest mistakes.

Jersey was something of a let down after California. The band played a few gigs but also finalized plans to move to Richmond where they had their most loyal following. That summer Asbury Park was burned by race riots and the spirit of the band seemed to burn up with it. By winter Springsteen was bored with Steel Mill and he soon became involved in other projects and the band broke up. Many of Springsteen's fans from that time felt betrayed, perhaps because Springsteen forgot about Steel Mill quicker than anybody else.

Not long afterwards Springsteen formed Doctor Zoom and the Sonic Boom, an eleven piece circus of an act that featured a monopoly set in the middle of the stage, horns, and a whole variety of lunacy. They played three dates and Springsteen soon became involved with his solo career and the formation of the E Street Band. Van Zandt, Lopez and Federici stayed on and the rest is history.

Billy Ramone lives in Asbury Park, dreams of Steel Mill and encourages Steel Mill fanatics to write him at 719 Beacon Avenue, Beachwood, NJ 08722. Charles R. Cross dreams at least once a week of meeting Bruce Springsteen at the local tavern and having a few beers. Mr. Cross will buy.

Steel Mill on tape

Only a handful of tapes are known to exist of Steel Mill material. The very best are the recordings of the three songs the band did for their recording contract audition with Bill Graham. The three songs are "He's Guilty," "Goin' Back To Georgia" and "Train Ride" and they are available on tapes we've heard in studio quality. Here's an compilation of some of the other Steel Mill tapes known to exist.

5/4/70, Monmouth College: "Run, Shaker Life," "He's Guilty," "I Am The Doctor," "Sweet Melinda."
Date unknown, Ocean Grove, NJ: "Dancin' In The Streets," "Come On," "Instrumental," "Garden State Parkway Blues," "Run, Shaker Life."
Date unknown, Ocean City Ice Palace, Bricktown, NJ: "He's Guilty," "Come On," "Black Sun A Risin'," "I Am The Doctor," "Janey," "Something's Gotta Break," "Garden State Parkway Blues."
5/16/70, VCU Gym, Richmond VA: "Instrumental," "Jeannie, I Want To Thank You," "I Am The Doctor," "Something's Gotta Break," "Temporary Out Of Order," "Sweet Melinda," "Come On," "Resurrection," "Fucked Up Amplifier Blues," "For What It's Worth," "Run, Shaker Life!"

Date unknown, Marshall Street Parking Lot, Richmond VA: "Dancin' In The Streets," "Come On," "The War Is Over," "Why'd You Do That," "Instrumental," "Resurrection," "He's Guilty," "We'll All Man The Guns," "Going Back To Georgia," "The Wind And The Rain," "Run, Shaker, Life."
Date unknown, Asbury Park NJ: "Dancin' In The Streets," "Going Back To Georgia," "Change It," "Turn On Your Love Light."
11/2/70, Univ. of Richmond, VA: "Do It With A Feeling," "Daddy, Sing Me A Cradle Song," "Look To The River," "Not Fade Away," "When You Dance," "Going Back To Georgia," "Got My Mojo Working," "It's All Over Now Baby Blue."

In print

'The Boss is back' but 'he's not a rock prophet'

This month in In Print we're featuring a couple of mistake-type articles. To the right is a major error from a Midwestern paper, below is an article from a Swedish magazine that obviously looks like a mistake in retrospect. It was published in Tiffany #12 in 1975 and our friend Mikael Stenberg provides a translation from which we've excerpted. It's titled "Bruce Springsteen in Sweden."

"He is greeted as the saviour of pop, the miracle from New Jersey, a super natural genius. Already there's been miles and miles written about him in all imaginable papers. Tiffany (the pop magazine) went out to konerhuset to get saved.... But we never got saved. This was a concert for the already converted ones. I doubt that Bruce Springsteen saved any souls that hadn't been converted before. Don't get me wrong, from time to time it was a really good concert but it wasn't the new Messiah we were listening to. He does a very fine entrance. The stage is black....he starts with "Thunder Road"....But for the next hour the concert doesn't seem to catch. Bruce is wearing a grey and green woolcap which he takes off or puts on depending on what mood he's in. When the concert is getting better it's not just because of Bruce but also because of an almost unbelievable good band.... It is said that the record company CBS is spending some \$1.5 million over the world to promote Bruce Springsteen as their latest miracle. If you want to interview him you have to promise his manager that his picture is on the cover, among other strange conditions. Let's try and find out who this miracle really is....He was born 27 years ago....He was playing in small places all over the east coast. One night one of America's most important rock critics attended a show, was convicted and dashed home to write an admiring article and all of a sudden he became a cult figure for a gone astray American big town youth, the ones who were young when the Beatles split, 'halfliking' Dylan, the ones who barely escaped from being sent off to Vietnam, who became adults with Watergate and didn't know who or what to believe in. Bruce Springsteen is one of them. He likes hamburgers and Cola, Beatles and cars. He lives in New Jersey, in the house next to him lives his girlfriend. And it's clear that he is really scared of what the PR around him is doing to him. Do listen to his music, it's good music but he's not a rock prophet."



THE BOSS IS BACK! Singer Bruce Springsteen will appear in an 8 p.m. Wednesday concert at Rosemont Horizon, 6920 N. Mannheim Road. The \$11.50 to \$12.50 tickets may be purchased at Ticketrons or by calling 635-9800. The rocker also will appear on the Main Stage at 7:30 p.m. Thursday at Milwaukee's "Summerfest." For more information, call 414-273-3378.

EIK GROVE HERALD FRI JULY 1, 1983

When one of our readers in the Midwest saw this notice this July in her daily paper you can bet she dropped her jaw. Upon further investigation however, she found the performer appearing was in actuality Rick Springfield and some errant editor either was playing a practical joke or was hoping to create some good karma. What a joke!

Send copies of your favorite clippings to In Print, care of Backstreets. Special thanks this issue to Pat McCarty, Marilyn McCarthy and all the other contributors of neat stuff.

Han hälsas välkommen som popens räddare, undervärket från New Jersey, ett övernaturligt snille, ett naturfenomen. Redan har det skrivits miljåers med text om honom i alla tänkbara tidningar. Tiffany gick på konserthus för att bli frälsta...

Men frälsta blev vi aldrig. Det var en konsert för de redan omvända. Jag tvivlar på att Bruce Springsteen omvänder särskilt många nya själar. Missförstå mig rätt, det var bitvis en mycket bra konsert, men det var inte den nye Messias vi lyssnade till.

Springsteen reser runt i Europa och visar upp sig. En blattturné där Stockholm var enda plats i Sverige som fick besök Springsteen...

igen är det inte uteslutande Bruce's förtjänst, utan lika mycket ett nästan kusligt bra bands insats, the E street band, med trumman och saxofonen Clarence Clemons som klarast lyssnande stjärnor. Bra exempel nummer bjöds det också, där Bruce Springsteen fick tillfälle att visa att han spelar piano också.

Det sägs att skivbolaget CBS spenderar runt 1.5 miljoner världen över för att lansera Bruce Springsteen som sitt senaste underverk. Vill man intervjua honom måste man lova hans manager att Springsteen får plats på första sidan med flera lika egendomliga villkor.

Enligt en artikel och Bruce Springsteen blev plötsligt det nya kulturföremålet för en våldig engelsk amerikansk storsatsning. De som var i de yngsta tonåren när Beatles sprack, som var lite halvtända på Dylan, som natt och jämt undgått att skickas till Viet-

nam, som blev vuxna med Watergate och inte vet vem, vad eller vilka de ska tro på Bruce Springsteen är en av dem, han gillar hamburgare och Cola, Beatles och bilar. Han bor i ett hus i New Jersey, i huset bredvid bor hans fastmo. Alla tecken tyder på att han är allvarligt rädd för vad PR-apparaten omkring honom håller på att göra med honom. Lyssna gärna på honom, det är bra musik, men han är ingen rockprofet. LP plattor Greetings from Ashbury Park The E street shuffle Born to Run

Han hälsas som popens räddare, undervärket från New Jersey, ett övernaturligt snille, ett naturfenomen. Redan har det skrivits miljåers med text om honom i alla tänkbara tidningar. Tiffany gick på konserthus för att bli frälsta...

BRUCE SPRINGSTEEN



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vous n'avez plus une minute à perdre
pour découvrir

BRUCE SPRINGSTEEN
en même temps que les U.S.A.

"You don't have a minute to lose to discover Bruce Springsteen in the same time as the USA" reads the headline of this French magazine ad from 1975. Contributed by Vera Dehnke. Send your favorite ads or posters to Off The Wall.



THE SPRINGSTEEN MAGAZINE

NUMBER 8

Backstreets

THE
BIG MAN
MEETS
THE BOSS
AND SPARKS FLY!



**NEW SPRINGSTEEN
ALBUM UPDATE**

ALBUM REVIEWS:

Clarence Clemons

Southside Johnny

Johnny Cash

Backstreets

The Springsteen Magazine 8

Madam Marie wrong: new album this spring?

Madam Marie was wrong--Bruce Springsteen did not release an album in the fall of 1983. A week before Christmas of 1983, the new album and the tour that will soon follow, look to occur no sooner than March of 1984 and perhaps much later than that. But then again Springsteen has been known for both his fussiness and his spontaneity--only he knows for sure.

Springsteen has been in the studio and he has gathered all the band back to the fold and to Jersey. Max intended to tour with Bonnie Tyler but stayed to work on the album and tour. Roy Bittan told us this fall that the band had been working furiously on the lp, but "who knows when it will be out. You know Bruce." Clarence will tour through December with his own band.

Not much is known about the songs he has recorded though acetates do exist of the album (in its various stages) and Bruce has played the new record for several people. One person who's heard the record reports that it is dark and dense sounding, likening it to Mark Knopler's sound-track for "Local Hero." The material is much in the same vein as his other recent work--obsessed with the sad, lost American dream. A couple of the new songs are actually instrumentals. Bruce has reportedly recorded over 25 songs so what will actually make it on the final record remains to be seen.

What won't make it on the record, or so WNEW of New York City reports, are any of the recorded guitar tracks of Steve Van Zandt. We've heard Bruce has just recently gone back into the studio and taken off all of Van Zandt's guitar--and with Springsteen studio work like this is like opening Pandora's box.

Jon Landau and Mike Batlin were seen in November at the Stone Pony, and were rumored to be checking out replacements for Van Zandt. We've heard several times that Bobby Bandiera, guitarist for Cats on a Smooth Surface, has already been picked. We also heard Bill Chinnock was in the running for this coveted job.



On October 15th, Clarence Clemons finally released his long-awaited solo album. An early promotional pressing of the record actually was released two months earlier and the cover and inner sleeve differed greatly from the stock release. The early promo had different type on the reverse side, (Clarence listed a different manager) and the picture on the back was flopped. The major difference between the two releases, however, was on the inner sleeve--the early promo sleeve has two pictures that are not on the stock release and both are pictures of Clarence with Bruce. On the later release these pictures are left out and their space taken up by an enlargement of the pictures of Christina, Clarence's wife and Clarence by himself. We're not sure why the pictures of Bruce were deleted--we understand the album was held up and repressed primarily because of Clarence's break with his old management. The Big Man didn't, however, have reservations about putting Bruce in his video--It marks Springsteen's MTV debut.



JASMINE BEACH PHOTO

Club hopping with Bruce

All fall Bruce Springsteen continued his world tour of the Jersey shore bars stopping in to jam with his friends on several notable occasions. His favorite hang out was still the Stone Pony--though he also occasionally drove over to Long Branch. There were several appearances with his favorite band, Cats and also with Diamonds, John Eddy and the Front Street Runners, the George Theis Band (shore legends)

Left: Bruce on stage with Beaver Brown last summer in a shore club.

and a few others along the way.

Bruce attended more shows than he played at though and he could be found almost every weekend at the Stone Pony. That became a tourist trap though and he was literally mobbed at the recent Gary U.S. Bonds show. He also travelled to Philly to see Clarence Clemons and his Red Bank Rockers though he didn't go on stage, much to disappointment of some of the audience. His guest spots have had the effect of overshadowing his friends so we guess he'll limit them.

On the backstreets

Right now I'm listening to Bruce Springsteen's version of "Santa Claus Is Coming To Town" and there's not much else that can recapture in me the childish anticipation I felt in my youth about Santa. My father and I always left out cookies and coke for Santa--we always used those little eight ounce bottles of coke that at that time were in glass as thick as nerd eyeglasses. We'd always put two bottles in the freezer for about ten minutes and get them all icy--one was for me and one was for St. Nick later on. I don't think I've ever drunk anything in my life as wonderful as that iced up Coca Cola--it was a nocturnal opiate for me and sent me off to sweet dreams of little boyhood.

So tonight I've stuck in my freezer a can of Coca Cola and it's going to stay there until Bruce Springsteen shows up to deliver his new album, Clarence at his side dressed as Santa. It might stay there frozen til March but I'm keeping my fingers crossed.

As a Christmas present to all our loyal and wonderful subscribers we've put together an issue we hope you'd be proud to put under the tree.

You'll find many of the usual features but also some new ones. We'd like to welcome Stu Reid, the cartoon artist you'll find on the facing page--Stu has until recently published his own magazine, Brueness. We also hope you like our new section of letters from the readers--this is to give you more of a voice in the magazine. Keep your letters coming. Business wise we're happy to

report that we have a few more subscribers, though the number is still far too low to really support this effort as even a break even business. Please continue to urge your friends to subscribe--we've decided to extend our subscription contest through the first of March 1984. The response was only so so and not enough to justify the neat prizes we want to give away (for more details check out issue 7). In any case the contest now runs through March 1st and the winners will be announced in the next issue.

Good news: Hopefully you'll be getting your issue faster now because we've switched to second class mail (assuming our application is okayed). Initially this is more expensive for us but we had a great deal of trouble with third class--we apologize to those of you who had poor service and we're sure this will solve those problems. If you move, please write us with your change of address ASAP so we can correct your address. And remember the last issue in your current subscription is noted on your label--you can renew whenever you wish. One more thing, if you're sending us anything you want back (photos, artwork, etc.) please enclose return postage, otherwise you can't be assured that we'll return it. Do send us any nice black and white photos, clippings or anything else you'd like to contribute.

And as Bruce is singing right now, "you better be good, you better not cry, you better watch out...."

Backstreets

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"When the promise was broken I was drunk and far away from home, sleeping with a stranger in the back seat of a borrowed car."

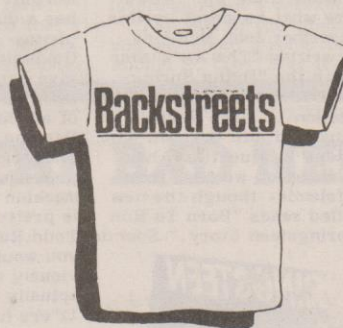
CONTEST #3

Our third contest is a test of knowledge and Springsteen lore--our Asbury Park editor Billy Ramone has come up with a series of trivia questions that will test even the most informed Bruceaholics--we doubt that Bruce himself even knows all the answers to these. We don't expect you to know them all either but give it your best shot--the person who comes up with the most correct answers wins all kinds of neat stuff including a Tour 80 t-shirt, a promo poster for Nebraska and other neat stuff we might find between now and March 1st which is the deadline. Send all your responses to Billy at his east coast office: 719 Beacon Ave., Beachwood, NJ 08722.

- 1) What grammar school did Bruce go to?
- 2) What college did he go to and what was his major?
- 3) Name David Sancious' last three albums.
- 4) Name the four streets that make up the circuit in AP.
- 5) Name the three other members of the Castiles.
- 6) What's the button on the cover of Born To Run of?
- 7) What band was Clarence in when he first met Bruce?
- 8) Name 3 bands that Vini Lopez has been in since leaving the E Street Band.
- 9) Name the manager in each of Bruce's bands: Castiles, Earth, Child, Steel Mill, E Street Band (past & present).
- 10) Who is Ducky Slatery? What was his favorite joke?

Contest number Four will be "What's the very best Bruce show you ever saw and why?" Write your answer with a one half page (typed and no longer please) description of why the show was so important to you and send before March 1st. The ten best will be printed and rewarded.

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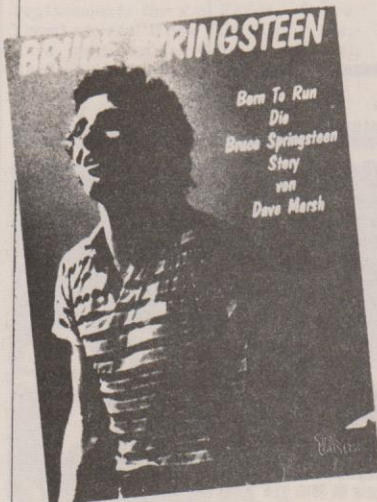
PO Box 51225 Seattle WA 98115 U.S.A.

On lips

OFFICIAL SECRETS ACTS: It's official at least according to WNEW--Miami Steve is leaving the E Street Band. We hate to say we told you so but almost a year ago we reported this hot flash and six months ago Van Zandt told us himself. WNEW are you listening?... Steve meanwhile is in Europe where he has found his strongest audience. He's written several new songs and is recording in Belgium at the moment. His stateside record label EMI has dropped him we heard.... Yes that was Max Weinberg you saw on TV on the Bob Hope Special. Max was backing up Bonnie Tyler for the show.... Clarence when not playing with his own Red Bank Rockers, is still guesting here and there--he's on the latest album by Joe Cerisano, "Trouble At Home," adding a sax lick to "When A Man Loves A Woman." One of our editors ran into Clarence at a rest stop on the New Jersey Turnpike. The Big Man was cordial.... Steve Van Zandt is a member in good standing of RALPH, Royal Association for the Longevity and Preservation of the Honeymooners. Now if we can only get him to subscribe to Backstreets to keep up on his old buddies....

IT'S EVERYWHERE, IT'S EVERYWHERE

Asbury Park Pita Bakers from Tucson Arizona are recent subscribers to this magazine--they feature "Rosalita" in the background of their ads.... Three Rivers Stadium in Pittsburgh played "Hungry Heart" over their PA during the nationally televised Steelers/Bengals game.... In late October, Alan Thicke opened his nationally syndicated show Thicke of the Night with a plea to Bruce to come on the show. To illustrate his plea he used a chopped liver sculpture of New Jersey.... The movie "Nice Dreams" featuring Cheech and Chong has a great Springsteen line--this one doped up drug dealer keeps repeating "Bruce Springsteen's fucking the whole thing up." We're not quite sure what he meant by this.... Loyal subscriber John McKenna has recently written "The Air Guitar Handbook" with the "flying Springsteen" explained. McKenna cites Bruce as the inspiration.... Dave Marsh's bio has been translated into German. The translator, Rena R. Huertlen, has done an admirable job we hear from our German friends--though the new translated titled reads "Born To Run Die Bruce Springsteen Story." Sounds



Bruceness

By Stu Reid



morbid. This new German version has a different cover and some new photos--none of the original Lynn Goldsmith's though, as she wouldn't give her permission.... Goldsmith herself has been busy with her own lp of all things. It's called "Will Powers: Dancing For Mental Health" and it's a strange mix of self-help cum Dianetics lecturing all done to a rap machine beat. The list of contributors is pretty impressive including Sting, Todd Rundgren and a few other names you would recognize--Springsteen obviously not included. The album is actually something of a hit and two 12"ers have been issued and there's even a video. "Darkness" it ain't.... Speaking of videos, Southside Johnny has a new one for "Trash It Up" which features him fondling and undressing some mannequins dressed in the finest Fredrick's of Hollywood undies.... The January issue of Goldmine has a article on collecting Springsteen by Backstreets' own Charles R. Cross....

PURE GOSSIP NOTHIN ELSE: Bruce spent Thanksgiving at Obie's house--she's his personal secretary. He spent his birthday playing softball in Asbury with the Stone Poney team and a few of his favorite E Streeters. Roy Bittan, who was out on tour with Stevie Nicks, flew back east just for the occasion. No report on who won the game.... Bruce's sister Pam, the actress is now married to Sean Penn. No word on the wedding though....

RUN THROUGH THE JUNGLE: Fans of Creedence Clearwater Revival may want to check out a great new fanzine devoted to that band--perhaps this nation's greatest native son band bar none (and we mean that). It's called "Who'll Stop The Rain" and it's published by Kevin Cooper. Two issues are out now. You can write for them to 60 Blackledge St., Daubhill, Bolton BL3 3BJ, Lancs, England. Remember to include an IRC. Springsteen is one of the biggest CCR fans around--remember "Who'll Stop The Rain" and "Run Through The Jungle" from the last tour?... Stu Reid, who contributed the hilarious cartoon you'll find on this page, also had the thrill of having one of his cartoons selected for the official stationary of the Little Steven Fan Club.... We stand corrected: There were actually four Bruce songs in the movie "Baby, It's You" by John Sayles, not three as we reported. Also Roy Bittan also guests on the Bonnie Tyler album in addition to the Mighty Max. Roy also helped with Bob Seger's "The Distance" if we forgot to mention that too... In case you missed it, Jake Riviera, Elvis Costello's long time manager had a pretty good joke a while back. Talking about Elvis' new album he said: "We thought Elvis could just do the whole thing in his bedroom with just a synthesizer, an acoustic and a harmonica. We'll call it Wembley."... Seen on an out of state car's plates: A license reading "IM A RCKR"....

On record



Clarence Clemons "Rescue"

Clarence Clemons is probably the nicest guy you'd ever want to meet, and his first solo album is like his personality: warm, loveable, soulful and imperfect. Like the man behind it, you can't help but like this record.

This is not the E Street Band and it sounds less like the E Street than you might expect--Clarence has admirably set out on his own to explore the Stax roots that influenced rock music. And while that Jersey earthy sound is never far away, Clarence and lead vocalist J.T. Bowen create a sound that would make Otis Redding proud.

Springsteen contributes one song, "Savin' Up," and you can understand why he might give it away. He guests on guitar and vocals on a couple of the tunes though he's very much in the background.

"Rescue" is not a challenging record the way a "Darkness" or "Nebraska" is but then again Clarence never attempted such an effort. Like the Big Man himself, this record is rollicking and rocking--it won't have critics crying for a full blown solo career. But then again Clarence has another band to spend his time with too and we like him there also.

Like the Talking Heads, the E Street Band is spawning solo projects: Let's hope the band reunites soon and like the T Heads is a better whole for the sum of all it's parts.

Southside Johnny "Trash It Up"

It's hard to fault Southside for his new record--you can't blame the guy for wanting commercial success after so long as a mid-line artist. And you can't blame him for trying something completely different after a career that previously had been criticized for focusing on one theme alone.

Good intentions, however, don't make "Trash It Up" any better. Three of the songs here are pretty good--the rest of material might have better been served if the titled were shortened to "Trash." Nile Rodgers of Chic produced this mess and much of the blame must go to him--though he does create a clean dance oriented sound here, he does so at the expense of everything that's good about the Jukes musical roots.

Let's hope this failed experiment doesn't scar Lyon too much and makes him quickly adopt his old smooth soul spirit again.

Eddie and the Cruisers "Soundtrack" by Beaver Brown

If copying is the best form of flattery, then Bruce Springsteen must be flattered to death by the soundtrack to "Eddie and the Cruisers," featuring the music of Beaver Brown. This is flattery at its highest form: It's the best Springsteen record that's not a Springsteen record since Johnny and the Distractions, a Portland clone.

Forgetting the Springsteen sound (which is just next to impossible) this is a great album on its own right. John Cafferty is a true songwriting talent--what the hell if the guy lacks originality?

Beaver Brown have been around for years playing the shore bars and they're Springsteen's personal favorites. They've struggled for years and failed to get any attention from the major labels so you can understand why Cafferty would take a chance on this record--he's even admitted that this record is primarily an attempt to be heard by the majors. It's been a hit so we're expecting more from Beaver Brown--this time if Cafferty can combine his great talents with original ideas he just might give Bruce a run for his money.

Johnny Cash "Johnny 99"

Johnny Cash was born to sing Bruce Springsteen's "Johnny 99" and he does just that on his new album. It ranks as the very best cover of a Springsteen song since Patti Smith did "Because The Night."

Cash also covers "Highway Patrolman" which is equally powerful--there is an ancient wisdom to his voice that befits the material and that is lacking in Springsteen's version.

The rest of the album? What can you say about a song like "God Bless Robert E. Lee"? Buy it you yankees!

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Backstreets

PO Box 51225 Seattle WA 98115 USA

On record

Substitutes: But no Bruce 45

There have been no new Bruce Springsteen lps or singles released anywhere in the world in the last six months that we know of. In fact, this is the only Christmas season in the past five years without some Springsteen vinyl, truly a sad Christmas if you ask us.

Bruce has been silent but his cohorts have been busy so there are several Springsteen related releases. Most notably, Clarence Clemons' lp "Rescue," was issued in the US, UK, Canada and Holland and probably in several other countries we weren't aware of. In Holland a single, "Resurrection Shuffle" b/w "Money To The Rescue," was also issued and we heard from the Big Man himself that this also might be released in England, though Clarence said no US issue was planned at this point in time. The Dutch single has a picture sleeve that reproduces the front cover of the lp on both sides of the picture sleeve. No report on how it charted.

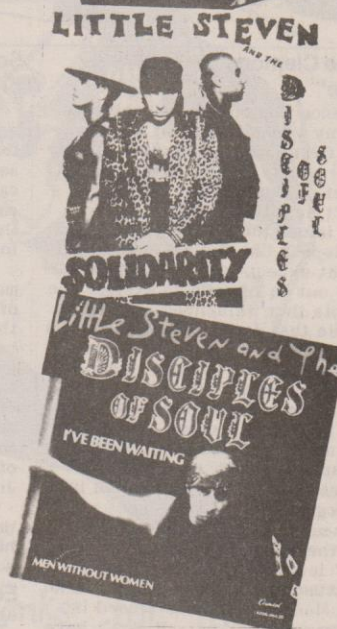
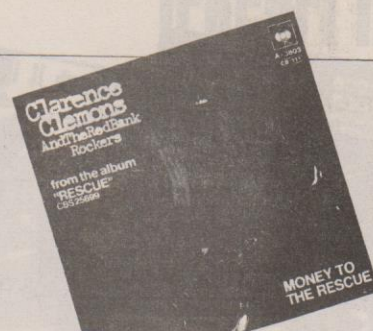
Little Steven Van Zandt released "Solidarity" b/w "Under the Gun" (live), in both the UK and Holland—the single did fairly well in Holland. "Solidarity" is a reggae tune and a strange direction for Van Zandt. The 45 came with a picture sleeve that's visually pretty interesting, even if, like us, you find the 45 itself less than wonderful.

Southside Johnny and the Jukes released a single of "Trash It Up" b/w "Ms. Park Avenue" and 12" promos of "Trash It Up" and also of "Get Your Body on The Job," the latter with picture cover. Neither the lp nor the single have made a dent in the chart.

Probably the best substitute for a Springsteen single to be found is "On The Dark Side" b/w "Wild Summer Nights" by Beaver Brown off of the "Eddie and Cruisers" soundtrack. "Wild Summer Nights" has been an independently released 45 for years now and finally in this form it's getting some attention. The 45 actually was a big hit and still is doing well on AOR radio—if you can get past the Bruce-clone concept it's quite an excellent single.

And though there haven't been any new Springsteen singles released lately, we found out about a few we didn't know existed. South Africa it seems has been releasing singles all along throughout Springsteen's career and some of the song selections have been unique to that country. There are five singles from South Africa—all feature the big UK type label with a small hole in the middle and none come with picture sleeve that we know of. They are: "Born To Run" b/w "Tenth Avenue Freezeout" (this one on an all orange label); "Badlands" b/w "Streets of Fire"; "Prove It All Night" b/w "Factory"; "Hungry Heart" b/w "Wreck on the Highway"; "Sherry Darling" b/w "Cadillac Ranch"; and "The Ties That Bind" b/w "I'm A Rocker." These last three singles feature unique combinations of a and b sides: In fact "Ties That Bind" has been released no where else and "I'm A Rocker" was only issued in Australia as the b side to "Ramrod" of all things.

We've also heard of a new sampler from Japan with three Springsteen cuts included. It's titled something like "CBS/Sony Hits 9."



Above: The Clarence single from Holland; Little Steven's latest "Solidarity" from the UK; "I've Been Waiting" one of Van Zandt's hits from Holland—it was a best seller.

The German Discography: only "Sandy" single ever

In honor of our friend Vera's recent journey to America, we're spotlighting Springsteen releases from Germany this issue (Japan will have to wait till next issue). Germany is not known for producing many records (most are made in Holland and distributed in Germany) but in the instance of Springsteen, the Germans have done their fair share. They were late catching on however, waiting until "Born To Run" and they haven't released any singles off the last two albums of completely German origin. German pressings are extremely high quality in terms of both the vinyl and the picture sleeves reflecting the German tradition of precision so let's hope they get with it in the future.

GERMAN 45s

Born To Run/Meeting Across The River (3661) PS.
Sandy/The E Street Shuffle (3512) PS (this is the only release anywhere of this single, either song, and it features a great unique picture sleeve. We've heard this was issued after "Born To Run" though it's catalog number would suggest it was first. If it were indeed issued before "Born To Run" it would stand as the very first Springsteen single issued outside of the US).

Prove It All Night/Factory (6424) PS.
Badlands/Something In The Night (6532) PS.

Tenth Avenue Freezeout/She's The One (3940) PS.

(all three of the above have picture sleeves identical to the Dutch releases)

The River/Independence Day (a 1179) PS (picture sleeve says made in Holland while 45 is made in Germany).
Sherry Darling/Be True (9568) PS (picture sleeve says made in Germany, record says made in Holland).



The German release of "Sandy" with it's unique picture sleeve--perhaps Bruce's most sentimental tune on wax.

GERMAN LPS

None of Springsteen's albums have been pressed in Germany--all are Holland imports. There is a box set of 10 lps from Germany however, including such giants as the Rolling Stones and the Beatles that includes the Greetings album--the box is made in Germany and is a really neat package. The Greetings lp though is only one of a few of the discs not made in Germany--it was pressed in Holland. The set is called "Rock Archives."

GERMAN PROMOS

The Germans release wild promo copies of their singles and Springsteen has been no exception. There are five promo singles from Germany: "Born To Run"; "Tenth"; "Sandy"; "Badlands"; and "Prove It All Night." They all are "Blitz" singles--they come with a big wild label that says "Blitz" and a sleeve. We're not sure what it all means but they look real neat.

In the mail

No tour sponsors, please

Dear Backstreets:

Would someone pass along a message to Mr. Springsteen that if he decides to do a national tour, please, no beer or jean logos on the t-shirts.

--Nan Faraldo
Baton Rouge, LA

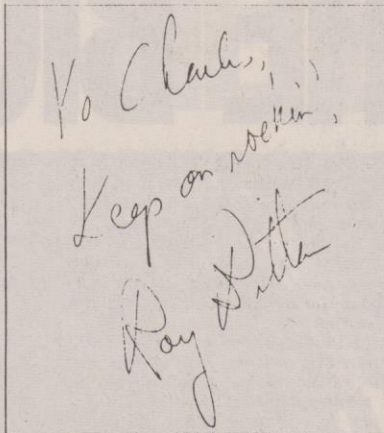
Leave Bruce alone, please

Dear Backstreets:

I spent most of my weekend at the Stone Pony in Asbury Park. Friday night (September 30) Beaver Brown played to an overcrowded bar. BB did not start playing until 1 a.m. and then they did only one set with three encores. The music was distorted--the instruments drowned out John Cafferty's vocals. Overall the band was flat (this being their second gig of the whole summer). Guest appearance: Max Weinberg on drums.

Sunday night I saw Cats on a Smooth Surface and an all star jam. They played two sets of music then the guests began to appear on stage. The first few songs featured Kevin Kavanaugh from the Jukes, Garry Tallent on bass and the Cats guitarist and drummer. They played a few songs then the stage started filling with all sorts of people including La Bamba, Eddie Manion and a girl named Patti. They needed a bigger stage!

I talked to a bartender and he said Bruce was around. I have seen the Boss on numerous occasions so it was no big deal. Next I looked left and Bruce was ordering a beer. I said hello but he didn't hear me. I did not bother him. People began approaching him. He signed a few autographs but he seemed like he did not want to be bothered. I overheard one person asking about the new album--that is probably the last thing Bruce wanted to



hear. People should realize that Bruce appears at clubs to have a beer and to listen to music (to escape his work).

Another thing I noticed was that most people there seemed only interested in seeing Bruce on stage. Towards the end of the jam, a few yells for Bruce were heard.

While listening to the jam Bruce stood in the back and seemed to enjoy the music. Next someone took a picture of Bruce (with a flashbulb). The flash distracted just about everyone within ten feet. After that Bruce was gone. No one was leaving though because they were anticipating that Bruce would come on stage. However, much to the chagrin of about 90 percent of the people, Bruce did not appear. At the Beaver Brown show I would estimate that about half the crowd was there to see Bruce.

These people should stay home because they are defeating the purpose of going to a rock 'n' roll club.

--Don Grafer
Bernardsville, NJ

Remember me, please

Dear Backstreets:

It was late March or April 1972, I was standing on a freeway onramp near Tustin, in Los Angeles. I was a 14 year-old runaway. A beat-up, non-descript looking Chevy pulled over. The driver seemed nice, if a little scruffy, so I climbed in. He asked me "where to" and I gave a noncommittal shrug so he said, "I was just headed to a friend's house to party a bit, I don't have any smoke but I brought this bottle of wine, I don't like to go anywhere emptyhanded, you're welcome to come along if you like."

He seemed like an easy going sort so I was happy to tag along. When we got to the friend's house, Jose I think it was, he wasn't home so Bruce suggested we drink the wine while we wait. He asked my age "17," I lied. He asked why I was running around hitchhiking and I answered, "I guess I'm on a suicide trip, and I figure hitchhiking is double danger, because not only do I have to worry about the driver, I have to worry about all the other fools in their suicide machines." Bruce thought that was catchy and asked if he could use it, he continued on to say, "here we are two completely different backgrounds and we're both just running around the streets. I guess some people are just born to run." This was quite a mouthful for anyone to say in my presence since I was a motormouth, one of those can't get a word in edgewise girls. I've always suspected that was why he called the girl in the song Wendy.

Occasionally I wonder if he still remembers me, I certainly remember him.

--Shelly King
Ridgecrest, CA

SUBSCRIPTION CONTEST

Since Springsteen fanaticism is like organized sports--it's something usually done by groups of people--we figured every one of our subscribers knows at least one or two other fans who'd like to get the magazine. To encourage you to encourage your friends, we're having a subscription contest. It works like this: You get four points everytime you send in a subscription--it can be a renewal or an extension of your own subscription, a gift for a friend, or simply when a friend of yours subscribes and mentions your name. Everytime you're involved with another subscription you get four points--we'll keep track of the points so don't save up a bunch of names of friends over the months. The deadline for the contest is March 1st, 1984--the person with the most points then gets first place, and so on.

The prizes? Glad you asked. They are:

- o First prize: The complete Bruce Springsteen catalog on high quality mint Japanese pressings, including the Japanese "Nebraska" with rare, magnificent poster. Value: \$200 total.
- o Second prize: A mint copy of the super rare "Blinded By The Light" picture sleeve from the U.S.A. with a promo copy of the 45.
- o Ten Third Prizes: "I'm A Rocker" t-shirts.
- o Ten Fourth Prizes: "I'm A Rocker" bumperstickers.
- o Ten Fifth Prizes: Ten copies of the original Greetings From Asbury Park postcards.

32 prizes will be awarded in all and every person entering will be included in a drawing for a lifetime subscription to Backstreets.

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THE BIG MAN



REX RYSTEDT PHOTO

MEETS THE BOSS

AND SPARKS FLY!
BY CHARLES
RICHARD
CROSS

How Clarence Clemons came to be King of the World

This is how Bruce tells it--the greatest story in the world: "It was a nasty night, in fact it just might have been the night after Halloween but it might not have been. I don't want to mislead you. But anyway, me and Steve was walking about four in the morning, we was walking home and it was raining and it was real nasty out. It was real cold, it was snowing, all this bad stuff was happening. We was walking home and all of a sudden, all of a sudden up in front of us was this mist. It was a mist like I'd never seen before. And the mist moved apart and out of this mist came the biggest ugliest, best lookin', most handsome devil you have ever seen in your entire life. This dude was really weird looking so we figured we wouldn't mess with him. The only visible weapon he was carrying was, what from down the street looked like a saxophone. (Clarence breaks into a long slow, solo). Then it got very very quiet. So I figured, like this cat had sort of disappeared around the corner. So I figured, I just figured I'd walk on up the street and figure out where this dude had gone. Me being the leader of the band, I went first, I took the initiative. Yeah when you're the Boss you've got to show good upbringing and stuff. So I went on and I didn't see nothin'. I was standing underneath this street light and all and I see my shadow. It was just me and it. I turned around and I noticed that Miami Steve done beat his ass back home. Then I noticed some all encompassing voice, some larger figure than myself. It was just me and him. I was scared but I was relaxed. I tried to stay relaxed. I tried to remember how to act in confession. But I couldn't get past, I couldn't get past the forgive me father part. I tried but I couldn't remember. And I looked up and there was this big hand, strong (Clarence's hand comes into the spotlight) and when we touched, it was like,

SPARKS flew on E Street
when the boy-prophets walk it handsome
and hot...."

Clarence's version of the greatest story in the world is only slightly different. On a recent promotional tour to push his own solo album "Rescue," Clarence told the story a hundred times to a hundred different journalists. It always went like this: "We were gigging in Asbury, right around the corner from the Student Prince--this is where the story comes from, you've heard the story from Bruce. On our break I was walking down the street and those guys were off on their break. It was raining heavy. It was a storm, man. No bullshit. Bruce tells this whole story on stage and it's true. I walked down the street and those guys were getting outta a car, coming back from the break. I was introduced to Bruce and I went to go inside. I open the door, and the wind blew the door off the place and down the street! Here's my right hand to God--wiped the door right off the hinges and down the street and it was like 'Here I am! I came to play!' And Bruce couldn't say no. When we jammed, it was like we'd been together forever, like a team."

And so with one mighty gust of wind, Bruce Springsteen and Clarence Clemons came together like the oceans and the mountains--it seemed like they'd been together forever. It happened that night on Second Avenue in Asbury Park, just 30 feet up from Kingsley. That door went a flying up to the heavens and Clarence Clemons had found his niche in life. From that first night it was the perfect match.



REX HYSTED PHOTO

Norfolk, Virginia is a quiet little port town. Its economy is based around two things: People who sail on ships (the Navy) and people who build ships (for the Navy). It is, and always has been, a very blue collar town. Ten miles down the shore is Virginia Beach which is where the tourists all flock--Norfolk is a place where people only dream of leaving, not visiting on the night of their high-school graduation. It's still a pretty shoreline--though it's dotted with old majestic houses and ruined piers that suggest a time when it was something more. It's not unlike Asbury Park.

It was in Norfolk that Clarence Clemons grew up, "in a different century" he describes it today. He was born on January 11, 1942 on "a cold, dark and dreary day as I remember it," he jokes. His father was a deacon in the Baptist Church and his family had several generations of preachers. One of his first experiences with music was singing in the church.

His introduction to saxophone came later when one Christmas he asked for either a train or a saxophone. His father, showing foresight, bought big boy a sax and from early in his youth he was practicing constantly.

His early musical influences echo back to sounds you can hear on "Rescue": King Curtis, Boots Randolph, Sly Austin. In high school he switched from alto to baritone and eventually to tenor--"I was the biggest guy in the class, so I had to carry the biggest horn, that was logical."

Already he was an imposing physical presence--6' 3" and almost all of it muscle. He was able to get a scholarship to all-black Maryland State College because of his dual skills in music and football. He was a sociology major though football and music both seemed more important than school.

He joined up with a nine-piece band called the Vibratones that played around the Chesapeake Bay. Their lead singer was John Bowen, "a little guy with a big voice" Clarence remembers. Bowen and Clemons went in different directions after college but they stayed close

Of all the E Street members, Clarence was the one who held Bruce in the most reverence—he saw in Springsteen a new whole order to his world.

and eventually it was Bowen who combined with Clarence to form the Red Bank Rockers and it is his voice that graces all the leads on "Rescue."

Football became more important than music to Clarence and he started playing semi-pro ball with the Newark Bears, and eventually became a member of the Jersey Generals, the team that has now become a USFL franchise and lured Hershell Walker. Through football he met a friend who suggested he come to work with him in a boy's home in Janesburg New Jersey--The Big Man moved to Jersey and he's never left.

Clarence worked for a time as a counselor for emotionally disturbed youngsters. He'd gotten married and had been injured in a car accident and his football career was temporarily put on hold. It seemed like the end of the world for the future king of the world. His only relief was moonlighting gigs playing with weird bands with names like the Entertainers, Joyful Noise and Little Melvin and the Invaders, where he met his first E Streeter, Gary Tallent.

Not long after that the lead singer of Joyful Noise, Karen Cassidy introduced Clarence to Bruce, who at that time was known primarily for being a hot guitar whiz. The door flew off its hinges, the sparks flew and the rest is history.

It wasn't long after joining Springsteen's band that Clarence became the Big Man. At that point in time a rock band on the Jersey shore was still something of an anomaly and many times the band had clashes with the promo-
(Continued on next page)

THE BIG MAN

(Continued from previous page)
ter who thought they had booked the new Dylan--a folksinger.

"They'd say, 'We're going to pull the plug on you.' " Clemons says. "I'd say, 'If you pull the plug, I'll kick your ass all over the auditorium.' " Needless to say the juice remained on and Clarence had his nickname.

Clemons' sax has always been an important part of the sound of the E Street Band. When the band first got radio play, it was the use of the sax more than anything that gave them a different sound. Clemons real value to the band though came through when they started the massive tours that would take them through the mid seventies--he became the showman, the visual focus of the band. Bruce could jump around from speaker to speaker but it was impossible to keep your eyes of Clemons: He stood their like a gigantic black bomb and you never really knew when it might go off. He was the perfect compliment to Bruce: Together they formed the ying and yang of rock 'n' roll.

And as the tours progressed and the show became more elaborate, it was Clemons who became the actor--playing Samson to Bruce in "Fire," dressing up like Santa Claus, bringing down the house during "The E Street Shuffle." Earlier in the history of the band Miami Steve had this role--he was the last member of the



VERA DEHNKE PHOTO

Like Samson and Delilah, Bruce and Clarence were perfect from the start. On stage, they were the ying and yang of rock and roll.

band introduced and he was the focus of many of Springsteen's stories. Steve might have been the musical core of the band, but for show biz, the Big Man had him beat hands down.

And so began the introduction to end all introductions. At first it started rather slow--"and on sax, the Big Man"--but it grew in size to encompass the enormity of the figure and soon it became a rap unto itself: "Should I say, the king of the world? Should I say the master of all things? The emperor of the entire universe, faster than a speeding bullet, more powerful than a locomotive, able to leap tall buildings in a single bound. Is it a bird? No. Is it a plane? No. It's the Big Man, Clarence Clemons on saxophone."

Rescue" comes as no surprise as the Big Man has long professed to getting bored waiting around for Bruce to finish a new album and get the band back out on the road. To ease his boredom the Big Man's tried acting (in "New York, New York"), sessionwork (on countless albums), running a bar (the now closed Big Man's West in Red Bank) and finally creating his own band. The Red Bank Rockers are a lot less Springsteen influenced than you might guess and they've actually been quite successful as a bar band up and down the east coast. Most people come to see Clarence, but Bowen and the rest of the band know their stuff and their particular version of soul/rock is both emotional and convincing.

Clarence has even gotten married recently and much of his new material finds him dealing with the theme of love and commitment--at 41 years of age, he seems to have found a contentment with his life and his work. Simply put, the guy's happy and it's hard not to come away from his new music without having a little of it rub off. Perhaps because his presence is so foreboding, a smile from the Big Man packs an extra hard punch of joy.

Steve Van Zandt used his solo career as a departure from the E Street Band but one feels from Clarence an unmoveable commitment to Springsteen that even a successful solo career wouldn't damage--One look at these two men on stage and there's an obvious affection between the two. Clarence sums up his life before meeting Bruce as "my search for Bruce" as if Springsteen were a sign from God to Clarence. Their hands touched, SPARKS flew and Clarence Clemons became the king of the world.

'Lizard-green' Big Man fiery in concert

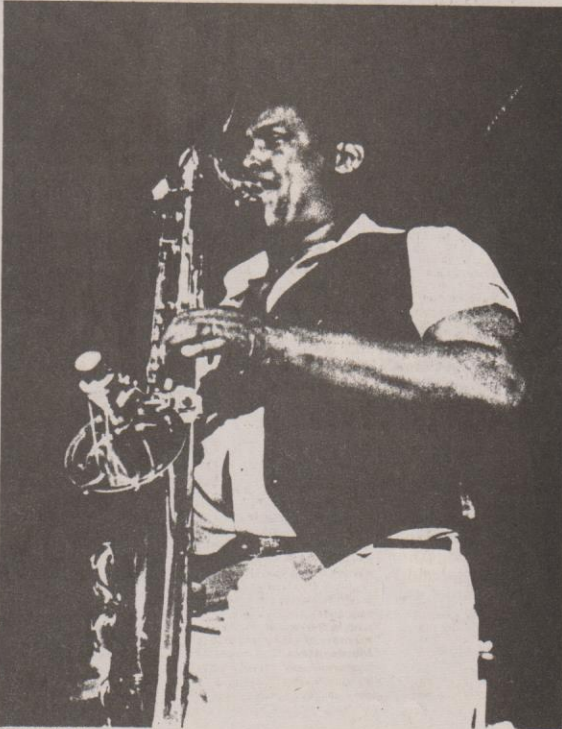
Though he opened with an instrumental "From Small Things (Big Things Come)," Clarence Clemons didn't mention "the other band" he was in until long into the set. Clearly, the evening was a rollicking affirmation of the Big Man's R&B and soul roots, and a dynamite rendition of his recently released album. His young looking band (David Landau on guitar is the only "original" Red Bank Rocker in the lineup) romped along with J.T. Bowen and the Big Man through nearly every song on the album. And the audience seemed familiar with the new material and, with the oldies that punctuated the set.

Wearing a lizard-green suit with a red open-collared shirt, Clemons looked as trim and fit as this observer has ever seen him. He let Bowen handle all the vocals except for the "static" voiceover in "Rock 'n' Roll DJ." The evening's most heartfelt moments turned out to be "A Woman's Got The Power" and the Big Man's now-familiar tribute to King Curtis in a masterfully-done "Soul Serenade," complete with rambling monologue about love, respect and saxophones. The tribute would seem to indicate that in looking back, Clemons not only sees his musical roots, but also his family's role in shaping his life today. He pays tender homage to his father's gift of a saxophone at Christmas (Clarence wanted an electric train) as well as King Curtis' gift of an expressive outlet for that saxophone. And if you take a moment to reflect on those gifts, we are indeed lucky that we've got the Big Man playing sax and not driving a train somewhere in east-jesus-and-a-half. In acknowledging that his "saxophone has taken him all over the world," the message Clemons is making is clearly one of gratitude for the many influences on his life and for the opportunity now to touch others with his own music.

And before it all gets too, too corny, we're up on our feet dancing to "Money To The Rescue" and "Savin' Up." The first encore saw Clarence, in an orange hard hat, trading vocals with Bowen on "Hard Day's Night" (the same encore I saw two summers ago at Big Man's West) and closed with an instrumental "Fire." The crowd called for more and finally the band returned to do an old sax favorite (the name escapes me). Our last words from the Big Man: Love is the Power. Not a bad message, especially when teamed with great, tightly played music.

--Sarah Erwin

Clarence Clemons and The Red Bank Rockers
November 17, 1983
Park West, Chicago



CATHY MAESK PHOTO

In print

BRUCE SPRINGSTEEN: Hungry Heart (CBS). The



reviewed by



ALAN LEWIS

office carpet has been stained with blood in recent weeks as those members of the staff old enough to care have battled over the brilliance awfulness of the man Springsteen. Needless to say I have merely looked on, a model of detached impartiality. Or maybe I just don't give a toss. This seems to be yet another song about being out on the street/born to run/looking for love/etc etc, saved from self-parody by a slopping great sound, catchy chorus and thrilling hot-gospel organ. Nice, but is it Genius?

Brooce on the loose

THE scene is set somewhere in Hicksville, USA. Bruce Springsteen is taking time off from the rigours of demanding American tour, and spends an afternoon watching Woody Allen's "Stardust Memories".

The rest of the audience — whose name is not known — recognises the spirit in *The Night* at the matinee, and approaches him at the film's conclusion. "Is that what it's all about then Bruce?" he asks, referring to the film's depiction of the pressures of fame. "Nah," quoth the Boss, and proceeds to follow aforementioned un-named individual home to dinner with the folks.

"Hi Mom. Hi Dad. This is Bruce!" Enter Springsteen, despite mutterings from Dad about Sonny bringing Italian home. Instant recognition follows: Bruce conjures up a guitar and entertains (sic) Mom and Dad to an abbreviated example of his legendary four hour set. "That was great," set Bruce, "I must do it again sometime." Watch out Wembley!

Bruce Springsteen, ever one of rock's great originals and forward thinking artists, has come up with a spectacular and thrilling title for his new album — *Born In The USA*.

BRUCE SPRINGSTEEN: Cadillac Ranch (CBS); THE

PRETENDERS: Day By Day (Real); MICHAEL SCHENKER

GROUP: Ready To Rock (Chrysalis); GIRLSCHOOL: Take It All Away (Chry).

God, it's getting so dilapidated around the old neighbourhood these days.

mean, Jesus, I used to live here. Rock and roll! Bruce Springsteen was — is, I suppose — the best rock hero America could find: energetic, stylish, warm, giving, (reasonably) responsible, cares about working folk, flogs his guts out on stage, etc. etc. etc., and he's still not good enough. This particular crop of *The River* finds him in what we doctors call 'raunchy mood', but I'm not in the mood for anyone blathering on about Cadillac these days. Maybe again, but not now.

EX-HEROES

BRUCE SPRINGSTEEN: The River (CBS). Do you ever wonder why Bruce Springsteen has never had a hit single in the UK? Well one of the reasons is surely that somebody at CBS hasn't yet discovered the difference between a *Single* and an *Album*. *Track Played At 4.5pm*. The other reason is that Springsteen is a boring old twerp with zilch relevance to the British music scene. He'd have gone down very well on the electric folk circuit about ten years ago, though, with this tired old preaching.

Muscle-bound Goose Sprigsteen turned up for a good old fashioned jam buttly with Local Ashbury-ites The Diamonds last week, featuring the usual assortment of rock standards. Some things never change.

BRUCE SPRINGSTEEN: The River (CBS). Nostalgic country rocker whose main ingredient would seem to be the Springsteen myth itself. Who is iconoclastic enough to show indifference? Flip is 'Independence Day', which is at least a little angrier. NICE — 25 APRIL 84

Bruce to quit' rumours quashed

ONE OF THE more provocative rumours to surface of late loomed within earshot of *NME* last week when a "reliable source" (aren't they always?) said that some time in the last fortnight, Columbia Records received an unexpected call from a Mr Bruce Springsteen, one of their more renowned artists. Springsteen, a fellow not given much to extensive bouts of chatter on the telephone, nonetheless apparently went to a nearby kiosk to inform a "high-ranking official" at CBS that he had seen the future of rock'n'roll, and its name was not Bruce Springsteen.

In a brusque hail of perched phonetics, Springsteen is said to have informed his label that he would not be continuing his

career as grit-teethed proletarian troubadour articulating the myriad joys and sorrows of all red-blooded blue-collar Americans the length and breadth of the Big Country. In fact, the word from "The Boss" was "retirement" — for two years anyway, by which time, come 1984 ("W", to quote sages Zager and Evans, "man is still alive") then he would be willing to at least "reconsider his options".

Meanwhile, to placate all dependents, Bruce was finally ready to allow the official release of a live album.

However, checking the story out provoked an entirely different series of reports. Finally, a call to Barbara Carr, Bruce's personal PR, provoked a hearty denial.

To wit: Bruce was not digging soil to build himself a fall-out shelter, but was in fact digging through his old dog-eared party-down records to swipe some more feisty "chops" for Gary US Bonds' second comeback album. With fellow layabout Miami Steve Van Zandt in the producer's seat for this one, Bruce apparently dropped by and re-wrote a few old Brill Building chestnuts for Gaza to testify over.

In fact, Springsteen might be using the Bonds sessions to get the feel of a recording studio again, as he's booked to return in spring or summer to resume work. No live album is planned in any form whatsoever.

Then, when this next studio opus is finished, mixed packaged and in the stores, he'll return to the stadiums with the E Street Band. In fact, so active will he be, it would be wise to postpone that '84 date to something more realistic — like 1989!

—NICK KENT

Racing in the hills

THINK street credibility of extremely well known person Bruce Springsteen took a bit of a dent recently. Virtually all of Springsteen's songs are in some way connected with cars, but when it comes down to gritty gritty mechanics, Springsteen obviously doesn't know his Hemi from a Hurst on the floor.

Apparently Springsteen and the E. Street Band were performing in the rocky mountain high country in Denver, and during their layoff decided to take some cars up into the mountains to see if they could gain some ideas from the grandeur which so inspired John Denver.

They approached Feyline concert promoters for some motors, and took off for the hills. Within hours Feyline received a call from the Ashbury Park contingent saying they had cracked the block on one car and totally disabled the other.

A breakdown vehicle was dispatched to carry the chaps back, and when that broke down it was a very embarrassed bunch of Jerseyites who turned up two hours late for party in their honour.

Born to run? MM NOV 8 - 80

Old stock and imperfection

BRUCE SPRINGSTEEN: "Sherry Darling" (CBS). Springsteen at his very best: down, verbosely, its humour is still contrived, Springsteen's usual about-face.

"Sherry" is forced, contrived and corny. Anything that tries to build on this record to sound like it's having a good time can't be much fun to be around.

When Springsteen allows himself to get beyond the studio, I wonder if he has any realistic idea of the shape of the collection of the talent that is out there.

Seven new Bruce Springsteen drone-alongs on the new Gary U.S. Bonds LP. Is this really necessary?

Bedtime story...

BRUCE SPRINGSTEEN's girlfriend Joyce has been swamped by fans asking her about how good Bruce is in bed.

But lovely Joyce who has been accompanying Bruce on his current tour, has learnt how to shut them up.

She replies: "We have a great time in bed. We're both avid readers."

BRUCE SPRINGSTEEN: Sherry Darling (CBS). Shouldn't that have a question mark after it? Like, as in "Sherry Darling or would you rather a milk stout or something?" The last 45, "Hungry Heart" was magnificent but this sort of raucous 'party' was only ever a hit in the nostalgic hazy memory of sentimental Van Morrison fans. The mass hysteria vocals merely fuzz the sound and Clarence's saxophone has taken on a grating and predictable tone.

Anarchy in the United Kingdom

It's an understatement to say the British Press HATES Springsteen as these clippings will show you. But remember this is the same country that gave us Boy George. Thanks to Wendy King.

BROOOOOOOCE

'Born To Run' — The Bruce Springsteen Story by Rolling Stone's Dave Marsh (published on March 26 by Omnibus at £4.95), has been given a British release some two years after its Stateside publication; obviously to coincide with the tour (that isn't, yet). And if you like your literature long and heavy — "watching innocence of the sixties curl into the cynicism of the seventies" — complete with mean'n'moody pics to match, you won't be overly disappointed. But for all that, it's an American book about an American star, and one that stops short. The last chapter, the one that British audiences are likely to find most interesting, is sadly missing: leaving 'Born To Run' as passable US rock history and, not much more.

BRUCE SPRINGSTEEN: "Atlantic City" (CBS). Springsteen has cut a record that's very much a Bob Dylan soundalike. We've got the acoustic guitar intro followed by a verse over acoustic guitar, and there's the harmonica break... very Dylan formula. I suppose it'll go down a storm with the Dylan freaks out there.



underline what the album, "Glass Houses", goes to prove — that he's not a solemn balladeer but a hairy-chested rock 'n' roller. Since his association with producer Phil Ramone, Joel's music has become grittier: some remarks, like that of the journalist who said that if Springsteen had his balls cut off he'd sound like Joel's fanlike.

BRUCE SPRINGSTEEN: "Atlantic City" (CBS). Question: What do you get if you leave the Future Of Rock'n'Roll on his own too long in a room with just an acoustic guitar, harmonica and Revex? Answer: A gooey slice of self-indulgent tedium. This is a real dirgey bedstid drudge of a song which seems to advocate some strange and vague reincarnation theory, but it is a unique Springsteen opus in that I don't think there's a single mention of a car anywhere in it!

GARY US BONDS: "Rendezvous" (EMI America). Now here's an artist whose career was given a heart transplant by Springsteen's own success and his generous acknowledgements of the influence Bonds had had on him. And in this work's head-on confrontation, it's the old master who comes out way in front, if only because this cheerful if ephemeral little song doesn't immediately make you want to stuff your head in the nearest gas oven.

pair of men in the world, whiney, should have written their songs for a bunch of smooth and sharp blacks who would have loved the waxy tunes and who could take those half-wit enigmatic lyrics and breathe some life into those lungs full of jaded old smog.

Bruce Springsteen (unsuitable etc; too old to still be Method Acting, a horrible noble savage juggernaut of a voice almost audibly oozing blood, sweat, tears and sperm—yeuchhh!) should write for a young thing half his age.

Iggy Pop (unsuitable etc; an old wreck, would make a particularly fine song-writer for, surprise, Donna Summer, who really needs one, I can

EXCELLENT STORY Bruce Springsteen was spotted in New York lounging beside a swimming pool. When big gruffy, Billy Goat Bruce went in for a dip he wore water wings! Water Wings! This story appeared in the *Standard* and is quite true.

THE OTHERS

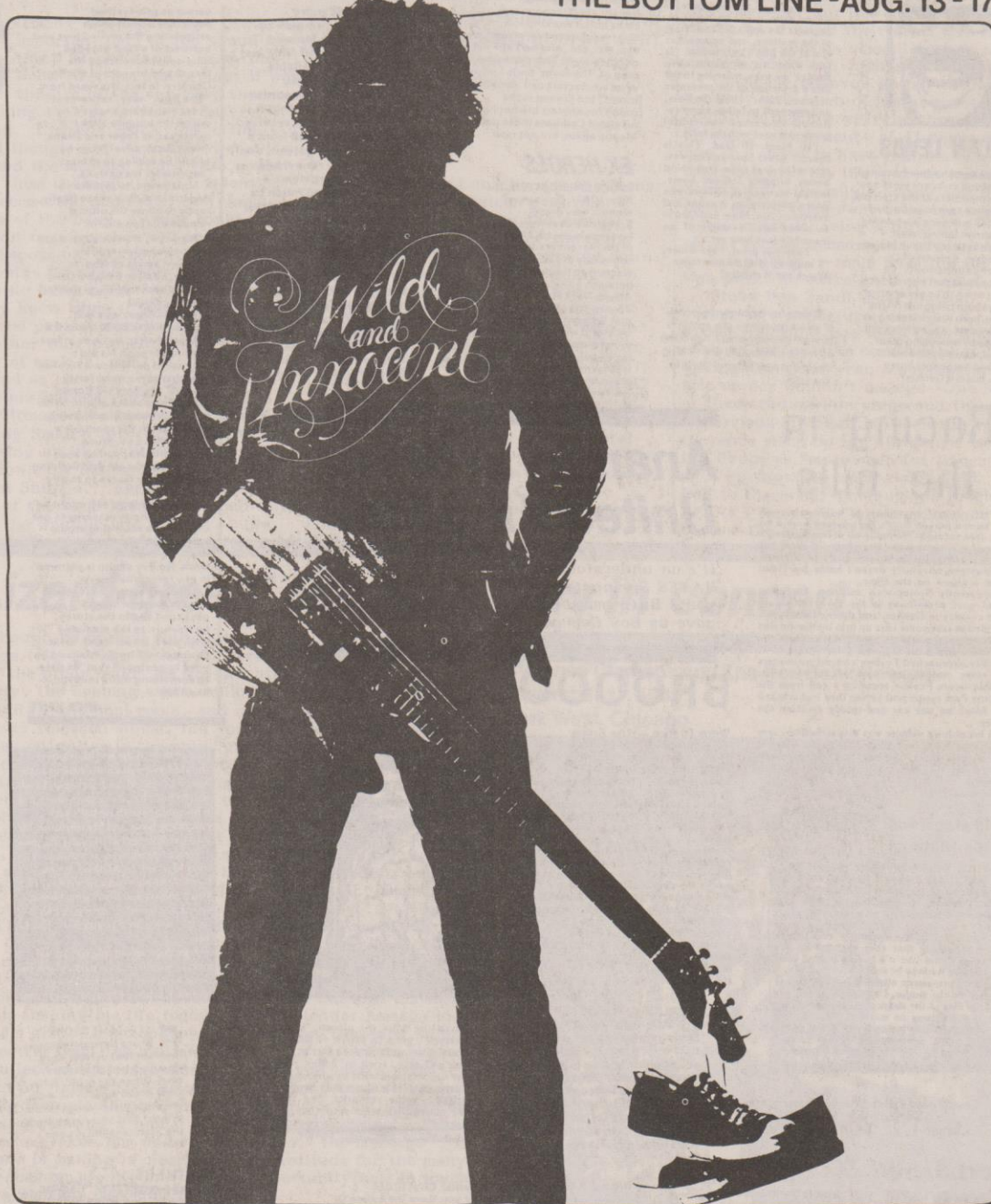
BRUCE SPRINGSTEEN: "Cadillac Ranch" (CBS). One listen to this is enough to answer any question about why *The Last Rock 'n' Roll Star* doesn't have hits: it's a big blast of nothing, full of sound and fury and all that, but with no

discernible link or hook or direction whatsoever. Incidentally, may I be the first person in the history of *NME* to say that I think Springsteen is totally boring, pedestrian, immature and dull? Thank you.

Off the wall

SPRINGSTEEN

THE BOTTOM LINE - AUG. 13 - 17



**"BORN TO RUN!" THE NEW ALBUM FROM BRUCE SPRINGSTEEN.
COMING SOON ON COLUMBIA RECORDS ♡ AND TAPES.**

This issue we're featuring one of the neater Springsteen posters--one back from the Bottom Line show. When we photographed it, it came out curved. Thanks to Dan Withers.

SPRING 1984 VOLUME 3, #1
THE SPRINGSTEEN MAGAZINE

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NUMBER 9

Backstreets



BRUCE AND HIS OFFERS IN MOVIES

Plus: NEW ALBUM SOON
BEAVER BROWN INTERVIEW
NEW BRUCE SINGLE

Bruce Springsteen as Marlon Brando
in "The Wild One."

Backstreets

The Springsteen Magazine

Number 9

New Springsteen album: Any day now?

In the very near future Bruce Springsteen will release his long-awaited followup to "The River"--a new ten song album most likely titled "Born in the U.S.A." and according to several sources, his best work to date.

According to a source very high in the Springsteen organization, as of the end of March the tapes had been delivered to CBS though the final title and packaging were still being debated. CBS lists the release date as June 2nd though this source predicts the album may be out much sooner--perhaps as of the time you read this.

The album has a rockabilly feel to it and the song titles include "I'm on Fire" (a "Roulette" style searer which will be the first single), "Born in the U.S.A.," "Dancing in the Dark" and a classic song from the Springsteen repertoire of unreleased material of past, "Frankie." Max Weinberg, in a recent radio interview, called the new songs "the best thing Bruce has ever done."

Photographer Annie Leibowitz shot pictures for the cover in early February in New York.

Bruce asked all his crew to gather in Asbury by March 1st, though what they are doing there at the moment we can't be sure. The tour was tentatively planned for May and dates were penciled in though those may well be delayed. Clarence is touring until the middle of April so our best guess is that the tour will be underway by May or June.

Despite this optimistic news, Springsteen has several times before delayed the release of an album right before it was pressed and set for release so one must take this all with a grain of salt. But according to the source, this is as close to releasing the album as Bruce can get without actually doing it--this time it may very well actually happen.

The Miami Steve situation remains as unclear as always. Steve has cleared his riff with Bruce and helped on some of the mixing of the album. Only with the release of the album will we know if any of his guitar is used. He's now talking about touring with the band for the first half of the tour then leaving. His own album will probably beat the new Bruce album into the stores: EMI lists the title as "Out of the Darkness" and the release date as May 15th. Some song titles include "Checkpoint Charlie," "Justice," "Solidarity" and "Voice of America." He plans a tour to follow.

What's the album Bruce has remixed so much really like? Wonderful, according to those who have heard the mixes. Our best idea comes from the B-side of Clarence's new single which is a non-lp Springsteen song reportedly recorded for the new album. Titled "Summer on Signal Hill," it's a magnificent instrumental and it's obviously the E Street Band in the background with Bruce--not the Red Bank Rockers. We've heard that at least one of the other recorded tracks is an instrumental.



Santa Claus comes to Jersey

Despite spending much of his time in the studio, Bruce has still found time to pop into the Jersey Shore clubs on a regular basis. He gave the Shore a great Christmas present when on December 28th he showed up at Monmouth Arts Center (two blocks from the old Big Man's West). The event was a benefit for the area Big Brother's organization. It was organized by Richie "La Bamba" Rosenberg and it featured scheduled performances by Southside Johnny, Garry Tallent, various Jukes and several local bands. Still it didn't even sell out though it certainly would have had locals known that after sets by the scheduled performers, the stage lights went down and came up to Bruce doing a rocking version of "From Small Things." He then followed that with some stage talk: "You been good out there? Santa good to ya? Now ya don't have to be good till next year cause..." and then he broke into "Santa Claus is Coming to Town." After that he left the stage though he came back to encore

with "Twist and Shout," as he said "the only song we really know, I've been doing it so much." Nils Lofgren was in the band at that point and his hot feet and guitar almost upstaged the Boss. It was a hot performance though it left several of the scheduled performers a little beefed--as their sets were cut to accommodate the surprise guest Bruce.

Bruce showed up a week and a half later for the Stone Pony's comedy contest (more in On Lips) though he chose not to play. On January 14th though he was more accommodating when he popped into Patrick's, a bar in New Brunswick where John Eddie and the Front Street Runners were playing. During a set break Bruce stopped into the dressing room to teach the band a song, "Boom Boom." Bruce comes on for "Rockin' All Over the World," "Ain't to Proud to Beg," "Boom, Boom," "Proud Mary," and "Twist and Shout/Hang On Sloopy." He wasn't seen anywhere but in the studio during February and we've no reports since then.

On the backstreets

"The screen door slams, Mary's dress waves/Like a vision she dances across the floor as the radio plays/ Roy Orbison singing for the lonely...."

That's how Bruce Springsteen starts his third album and it's on that same upbeat note that we'd like to start our third year of publishing. Very soon those very same lyrics will be blasting their way across America when Bruce begins his long awaited tour.

To prepare for that tour and to give it the coverage it deserves you'll soon be seeing some major changes in Backstreets. With either issue 10 or 11 (depending on our loan application) we'll be switching to a slick paper regular magazine type format. This will greatly increase the size of the magazine and give us a chance to present what we think will be one of the most beautiful magazines around. It's somewhat of a gamble but we're presently in a Catch 22 situation--we can't get distributors to carry the magazine nationally until we switch to that format and until we get distribution the magazine will continue to lose money. So we're making a go of it but let us assure you that we plan to be here for the duration: If the new move proves too expensive then we'll switch back to the old format and style. The deadline for the next issue has been moved up to May 15th.

Thanks to all our friends who gave gift subscriptions last Christmas and to all those who competed in the subscription contest. All the gift subscribers got great Christmas cards--don't miss out next year. In the subscription contest the big winner was

Steve Reed of Seattle who with his wife Cathy went out and bought a ton of copies in Seattle record stores and gave them away to his friends to get them to subscribe. Steve's efforts paid off--he won the complete Japanese catalog. Bill Nesnay from New Jersey was second--he got two major retail stores to carry the magazine in addition to many subscribers. An honorable third place goes to Martin Venturo who rallied up many of his friends. Remember you can still give gift subscriptions any time.

We've now been approved for a 2nd class postal permit--that should speed up your getting the issue. If you don't get it please write us and write your mail carrier (mail carriers seem to be big Springsteen fans). Please let us know when you move--we can't guarantee that your issue will be forwarded.

If you write us for any reason and want a speedy reply, please include a self-addressed-stamped envelope. Our postage costs are monolithic already.

We didn't have room for the entries in contest #4 this time so there's still time to get your entry in before May 15th. Describe your favorite Bruce concert of all time on a half sheet of paper and send it to us. We'll run the best of them next issue along with the results to the movie quiz.

We currently could use a few more great pictures of Bruce and band for future issues. Black and white are preferred--offstage shots would be great. We're still not in the financial position to pay but we'll send you a t-shirt (which by the way are pretty neat) and credit you. Let it rock!

Backstreets

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"I'm gonna live and laugh and love while the night's still young."

On record

European lost live Bruce material surfaces

By Steve Reed

Recent crackdowns in the US have made unauthorized recordings hotter than ever. Still, Springsteen albums have always been a popular item with bootleggers and he remains that way still particularly with the European bootleggers who seem the most active.

Ever since the three record set "Teardrops on the City" European bootleggers have been releasing many Springsteen boots, though none have matched the quality of that great set. The latest batch of releases reflect the lack of quality that goes into most bootlegs and gives these records a bad reputation.

New releases include "And His Disciples, Live in Ahoy '81" which sounds like a Little Steven record but is in fact a one lp set from Springsteen's 1981 Rotterdam show. The quality of the sound is good--the cover is fabricated black and white.

"Lost Live Tapes" also features a fabricated black and white cover but

this time the record is a greatest hits type release with things like "The Fever" and other outtake material. It bills itself as being pressed from the original CBS master tapes but the sound quality is less than that though it is still good to very good in sound.

"Growin' Up Tour Legend" is a strange greatest hits type mix with a fabricated black and white cover. It has six songs culled from various sources including the 1977 Boston show. Sound once again is good to very good. Original pressing is on green wax and is fairly hard to get we hear.

"Rockin' Days" and "Rock Through the Jungle" both have nice titles but the records are both just repressings of "The Boss Hits the 60s." The original had a much nicer cover and better sound. "Rockin' Days" has a sticker cover while "Rock Through" has a fabricated cover, the same as on the "Meet the Flintstones" 12"

We've also heard of a few other releases recently: "Luther" a three lp

set; "The Guvnorner Strikes Back," source unknown; and "Arms Crossed," source unknown.

We've also heard that some of the European dealers that deal in these records have been busted recently so collectors who deal with these types of recordings would do wise to be wary and consumer conscious.

We've heard reports that one German dealer who was busted recently is still sending out lists despite the fact that he no longer has any records to send out. After he cashes your check then he writes back telling you he's been busted and is out of business. You're then out of luck.

Backstreets in no shape, manner nor form endorses these types of materials. Our only word of advice to collectors is let the buyer beware when dealing with unauthorized and illegitimate recordings. Please don't write us concerning these materials--we make it a policy to have nothing to do with any unauthorized releases.

On lips

BACKSTREETS' "BIGGEST FAN": The Big Man spent this last Christmas in Sweden visiting his wife's relatives. Our friend Gunnar Mattsson ran into Clarence at a record store where the Big Man was signing albums. Gunnar had just gotten his Backstreets with Clarence on the cover that day so he brought it along. Gunnar reports that Clarence loved the magazine and he signed it "Love, The Big Man, CC." Gunnar adds that after looking over the magazine and reading the article on him, Clarence "seemed proud."... The Big Man is back over in Sweden at the moment preparing for a tour there in early April. It starts April 3rd in Stockholm--he's got quite a following over there.... While back in the States Clarence and his sidekick J.T. Bowen found time January 3rd to sing the National Anthem before the L.A. Lakers-N.Y. Knicks game in Los Angeles. They were introduced as being from The Red Bank Rockers. The show was aired nationwide.... Clarence (who has been one of the only E Streeters in the public eye for the last few months) also took his Red Bank Rockers on television for a spot on the Alan Thicke show. Thicke, who continues with his plea to get Bruce on the air, also recently did a parody of "Hungry Heart."....

MILLION DOLLAR BABY: Bruce has just bought a new house--to the tune of several million dollars we hear and if true that would the largest single purchase he's made since becoming a rock star. The new home is reported to be in Rumson, New Jersey and it was bought, we heard, for Bruce's parents not for himself. Like a good son we heard he was helping his mom move this spring.... Speaking of Mrs. Springsteen, who presently lives in Palo Alto, California, she pays attention to her son's public image. A San Francisco radio station reported that Bruce was forty-some years old and Mrs. Springsteen called them up to clear up the matter. She should know.... Mrs. Springsteen's son also was in the news when he took the stage at the Stone Pony on Sunday January 8 for Comedy Night. Every other Sunday the Pony offers \$25 to the best joke. When no one else who start the set Bruce came up from out of the audience and offered up a joke of his



own. He tried an Italian joke though most of the fans in attendance were interested more in the possibility of him playing. They met his joke with cries of "Brooce" which were widely reported in the press as boos. In any case Bruce went off to the back room at the Pony, posed for pictures and talked to a couple of reporters then ducked out. He didn't win the \$25 that was up for grabs but then again he doesn't need the money....

WE MEET ELMER FUDD: Speaking of comedy, this New Year's Eve your editor happened to run into Robin Williams at Wolfgang's in San Francisco. The strangest thing in the world was that we just so happened to have a copy of Williams parody of Springsteen with us. We talked to Robin for a while in front of the men's room, where he was watching the show by himself. Williams didn't seem suprised at all that a fan would have brought a copy of his "Fire" to a New Year's Eve show. He autographed the record and talked a little about it's origins. He said he asked Bruce's permission before releasing the record and Bruce thought it was hilarious. He said he and Bruce were friends and that Bruce had played him some of the new record which Williams said was "great." We asked him several times if he thought it was strange that someone just so happened to have one of his records with them on New Year's Eve (especially considering that no one else in the club had any records with them) and to run into him unannounced. Robin, formerly Mork, thought that was nothing out of the ordinary....

VIDEO NOTES: A friend who works in a video store reports that a video of a Springsteen concert is planned to be released this spring. No specifics of the show however.... Brandon Tartikoff, President of NBC, hosted Saturday Night Live in January and he said the reason such an unknown as himself was the host was because Bruce Springsteen wouldn't do it. After Bruce's unsuccessful comedy night we don't wonder why.... We incorrectly reported last issue the quote from Cheech and Chong's "Nice Dreams" concerning Bruce. The quote is delivered by Pee Wee Herman (Paul Reubens) who says "Bruce Springsteen is fucking up the future

of rock 'n' roll." What's a nice boy like Pee Wee doing using language like that? Rose Mankowski suggests that perhaps the reason for the line comes from back in November of 1972 when Bruce opened a show for Cheech and Chong and the Persuasions in York, Pennsylvania. It was one of Bruce's first real gigs and everyone was under the impression he was folk act so when he started rocking out C&C's manager wasn't too happy.... Miami aka Steve Van Zandt's "Men Without Women" movie will soon be available on video....

IN PRINTER'S INK: Subscriber Kenny Trupke got his picture in the Oconomowoc Enterprise wearing his Backstreets t-shirt. Kenny was DJing a high school dance which was pretty quiet until Kenny cued up "Raise Your Hand."... A new fanzine has surfaced in Spain titled "Thundercrack." First issue was in Spanish under the title "I'm A Rocker" but it's switched to english with the new name.... Dave Marsh's "Born To Run" has been issued in Italy this time however under the title "Bruce Springsteen." It was translated by Sergio d'Alesio.... Patrick Humphries wrote a great cover story on Bruce in an English magazine titled "The History of Rock." It's in number 105 for the weekly magazine....

ASSORTED GOSSIP: Rolling Stone mentioned Bruce's relationship with his younger girlfriend in a recent issue and they misreported her age. She's 21, almost 22.... LA band Green on Red stole a line from "Nebraska" on their debut Slash LP: "I've got debts no honest man can pay."... Our friend Daryl Mann reports that a band out of Toronto called the River Street Band is doing a Bruce tribute that's better than New Jersey's Backstreets. Many of our reader's have suggested that the New Jersey band be barred from clubs, they're so bad.... Seen on license plates in Florida: BORN 2 RN and E STREET.... NBC recently ran a two hour special called "Super Night of Rock 'n' Roll" that featured a short clip from the "No Nukes" movie of Bruce. Bruce was only on screen for about 45 seconds though he was followed by a live spot by X, our favorite band apart from the E Streeters. Anyone else out there want Billy Zoom to join the band?

Bruceness By Stu Reid



"A NEW ALBUM? YA MEAN LIKE JANE FONDA? NAW MAN, THAT AIN'T MY SCENE."

In interview

Beaver Brown's John Cafferty: Bruce's buddy

By Jim Ragsdale

After ten years of playing bars up and down the east coast, things are finally looking up for John Cafferty and his band, Beaver Brown. They have for years had the envious distinction of having Bruce Springsteen describe them as "my favorite band" and that recommendation, along with their obvious talent, has finally begun to bring them some of the recognition they deserve--last year's hit movie "Eddie and the Cruisers" starred their music as its central character and it finally gave them their first shot at a nationwide audience with the movie's successful soundtrack album.

The band formed in Providence, Rhode Island back in 1973 and despite their success in east coast clubs, it wasn't until the "Eddie and the Cruisers" soundtrack that they were paid any attention by the major record labels. The movie had its good and bad effects though as during filming the band had to play without Cafferty and sax player Tunes (they called themselves Wild Weekend) and only recently have they reunited. They hope a new record deal will help them to break away from confusion that identifies them as the band Eddie and the Cruisers and also criticism that they're a Springsteen-clone band. We caught up with lead singer and songwriter John Cafferty this winter after a hot outdoor Tampa, Florida gig and he talked about the band, the movie and one of his best friends.

Backstreets: Was your close similarity to Springsteen's sound the reason you couldn't get a record contract until the movie "Eddie and the Cruisers"?
John Cafferty: I think it was a combination of things. We tried to get a record deal when we started playing in New York City around 1978-79. At that point there was a depression in the record industry. Fewer new bands were being signed and those that were signed were for the most part very commercial. It wasn't so much that the songs I had written up to that point sounded like someone else as much as record companies felt our sound wasn't commercial, and wouldn't sell many records.

B: What effect has the movie had on Beaver Brown?

J.C.: The biggest thing is that we got a record deal with Scotti/Brothers CBS. We are currently working on putting together our own album. This is the best thing that's happened to us in the ten years we've been together.

B: Was it a difficult decision to give up your songs to the movie?

J.C.: It's funny, I got caught in a Catch-22 situation. I had written a couple of albums worth of material and we were going to make one "solid" album called "Wild Summer Nights." This song and "Tender Years" were to be the cornerstones of the record. Songs like "Down on the Cove," "Harbor Lights," "Sandy Lane" and "Heat of the Night" all tied in. The record was a scenario about the east coast, the beaches and growing up. Then we couldn't get a record deal.

We were offered an opportunity to write songs for "Eddie" but they wanted these two cornerstone songs



Above and left: Bruce jamming with Beaver Brown last summer on the Jersey Shore club circuit.

"Bruce has helped us out an awful lot. Bruce is the best there is and any chance you have to learn from the best, you should take."

for the movie. If I gave up these songs to the movie, I might get a record deal, but wouldn't be able to make the record I was ready to make. The concept and cornerstones were gone. Giving up my songs was our only chance--I had to take it.

B: What about your next album?

J.C.: I've been writing new songs. The album will be "the next page." I want it to be the next record I would have logically made after the "Wild Summer Nights" album. It will probably include about five of my old songs that weren't on the soundtrack. We are looking for a May release date.

B: Do you have trouble writing?

J.C.: For me, writing is not easy. It takes me a while to finish a song. Bruce writes hundreds of songs and they are all good. He tries to have it down to 12 for a record. I don't have that problem. I'm lucky if I write 15 songs a year--Bruce writes 15 songs a week.

B: "Rolling Stone" printed an article saying that "Eddie" rips off Bruce. How do you feel about that?

J.C.: I think that "Eddie" was an honest attempt by some honest people to make a movie about rock 'n' roll and to give the people a glimpse of what it might have been like in the '60s to be in a band. There was not an attempt at all to capitalize on anyone, especially Bruce. It's not Bruce's story. The only thing they really have in common is that the scenario is New Jersey.

B: What about the criticism that you sound too much like Bruce?

J.C.: Sometimes they take it wrong in the press because the sound is so close. No matter what people say about the comparisons and stuff, I try to take it in a very positive light.

Bruce is the best that there is, and any chance you have to learn from the best, you should take. If I were a baseball player and Mickey Mantle came over to give me a few batting tips on hitting the ball over the fence, then that would be a good thing. In rock 'n' roll, Bruce Springsteen comes down and gets on stage with the band, and has some advice to give you, then you listen.

B: Any final comments?

J.C.: Yes, seeing that this is for "Backstreets" and you are gonna reach a whole lot of people that are friends and fans of Bruce's, I just want people to know that Bruce has helped us out an awful lot. He has helped me out as a songwriter and has given me a lot of encouragement and advice, which is a very positive thing. Some people in the press try to make a negative thing out of it but I think it's real positive and I'm thankful to him for that. His help and influence show up in some of my work and I give him credit for it.

On record

New non-lp Bruce single

With no new album from Bruce Springsteen in over three years, there aren't many new pressings of his records to report. But there is enough material from Clarence's solo tour to keep collecting interesting.

The only significant Springsteen release is the compact disc pressing of "Darkness" which should be out very soon--CBS is hoping this will be a big seller. Our guess is that eventually "The River" will also be available in this format.

The big news in the US is the release of Clarence Clemons' 45 "Woman's Got the Power" backed with the incredible new Bruce song "Summer on Signal Hill." This b-side does not appear on the album and it's the biggest joke in the world that it's billed as the Red Bank Rockers--since any educated ear could pick out the sound of the E Street Band. Clarence's sax solo on this tune is particularly nice so he might as well get credit. Bruce is credited on the label with the writing, the producing and you might want to throw in lead guitar too. It's a great song--reportedly it was recorded for the new album originally. In the US, this single came without a picture sleeve. It was released in early February to no fanfare, didn't make the charts as far as we know and probably was played on the radio only by Kid Leo. It's also already very rare as it's out of stock now. The only place we ever saw this single in a record store was under Soul, new releases. We haven't yet seen a promo copy of the Clarence single though chances are they do exist. The record is on Columbia.

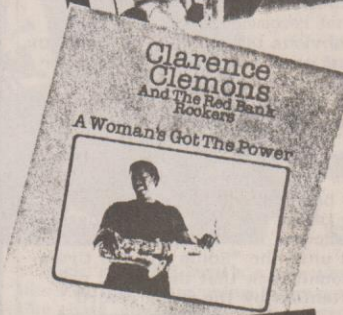
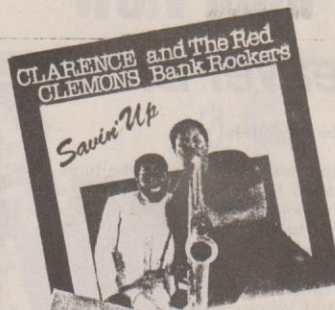
The UK also saw the release of "Summer on Signal Hill" this time though backed with "Savin' Up" as the A-side. It also came without a picture sleeve and we don't know if it fared better with the BBC than it did in America.

The same two songs were also issued in Holland, this time though with a nice full color picture sleeve. We also heard rumors of a release in Italy though we can't confirm or deny this.

Holland also released another 45 by Clarence and his Red Bank Rockers--"A Woman's got the Power," backed with "Heartache #99," which is our selection for the best song of Clemons' "Rescue" lp. The single came with a picture sleeve. Both of these new Clarence 45s have probably seen release elsewhere.

In the meantime we've also confirmed a few older Bruce 45s that have previously been rumors only. From Taiwan there's a seven inch EP with "Badlands" and with a song each by Eddie Money, Van Morrison and K.C. and the Sunshine Band, a weird collection if we've ever heard of one. Taiwan remember doesn't hold to international copyright laws so their records are always strange.

From Australian CBS we've confirmed several other 45s including "Atlantic City" backed with "Mansion on the Hill." And perhaps some of the weirdest 45s anywhere from New Zealand. These include Born to Run/Meeting; Fade Away/The Ties That Bind; The River/Point Blank; and Fade Away/Be True.



Above: Two Clarence singles from Holland both with different picture sleeves than any other release. Below: The UK "Savin' Up" which didn't come with picture sleeve.

Spanish discography: Weird "Born to Run"

Record collectors have always sought out Spanish copies of 45s and albums as Spain has a history of releasing these records with unique and different graphics. In the case of Bruce Springsteen this is especially true--every single one of Spain's 45s have unique picture covers and all are very rare even in Spain. Picture sleeves from Spain also all are printed on an unusual type of textured paper that is both unique and fragile--as a result it's hard to find Spanish 45s in mint condition.

SPANISH 45s

Born to Run/Meeting Across the River (3661) PS--sleeve is unique to Spain and features the picture on the back of the second album. This was Spain's first Bruce 45.

10th Avenue Freezeout/She's the One (3940) PS.

Prove It All Night/Factory (6424) PS.

Badlands/Streets of Fire (6838) PS--this sleeve is the best of all the "Badlands" releases in our opinion--it's a color shot of Bruce leaning into the camera with a Bobby Fuller type pose. He's dressed in mod clothes.

Blinded by the Light/Spirit in the Night (5121) PS--this is a combination of songs unique to Spain. This 45, however, came out after "Born to Run."

Hungry Heart/Held Up (9309) PS.

Sherry Darling/Be True (9568) PS--this is probably the nicest of all the Springsteen 45 picture sleeves. Great!

The River/Independence Day (1179) PS.

Atlantic City/Mansion on the Hill (2794) PS.

Open All Night/The Big Payback (2969) PS.

SPANISH LPS

All of the Springsteen's albums have been pressed in Spain. Both the early pressings of "Born to Run" and "Darkness"

The Spanish repress of "Born to Run" with the different weird cover.



came with the titles translated into Spanish (i.e. "Obscura de la ...") and the early "Born to Run" also had a plug that claimed the album as "numero uno USA" in the upper right hand corner. A handful of copies also exist of the second album's b-side mistakenly pressed with the first album's b-side. Labels and cover are the same but the music on the disc is from the wrong album. Weird. The early Spanish "Darkness" has a different back cover than the US release--nothing special though. The compact disc to "Born to Run" has also been released in Spain.

PROMOS AND OTHER ODDITIES

All the singles from "Born to Run" on have been released in Spain as white label promos. One sided promos also exist for "Atlantic City" and "Open All Night." Also promo albums exist for all the lps--they are stamped promo. And perhaps the weirdest thing of all is "Historia de la Musica Rock," #95, a repress of "Born to Run" with a different cover. It's part of a series of rock's big hits and this record includes a booklet (though the booklet doesn't include anything on Bruce).

--Thanks to Salvador Trepas Andres

In print

Two new books focus on Bruce's home turf

Bruce Springsteen may be taking forever with his new album but that's given a couple of Jersey Shore locals the chance to put out books that relate to him: one is a photolog of his surprise club appearances while the other shares with him the unique landscape of the Jersey Shore. They both strive to capture with pictures the scenes Springsteen paints with songs.

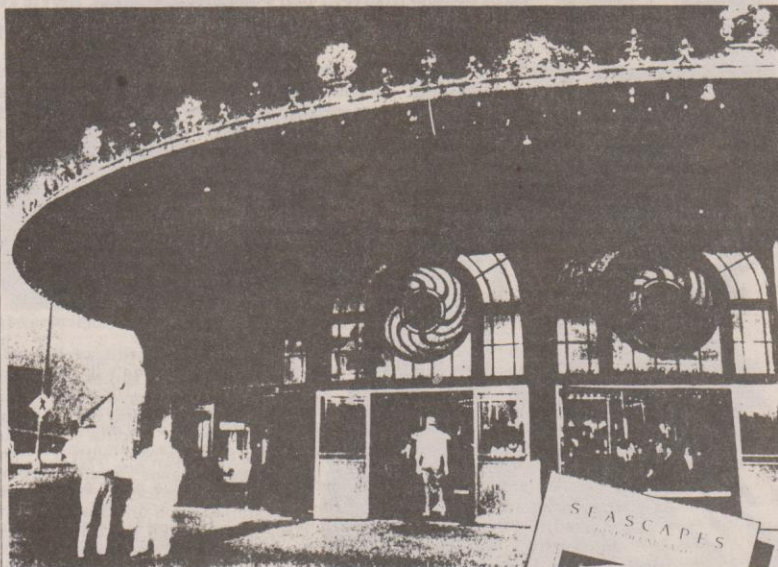
"Greetings From Asbury Park, N.J.: The Bruce Springsteen Photo Discovery" is a self-published effort by Asbury Park local Chuck Yopp. Yopp has put together a 300 page tome with more than 250 different Springsteen pictures gathered from a variety of local photographers. They range from early family reunion shots to shots of local Asbury attractions though by far the bulk of the photos are live shots from Springsteen's unofficial 1982 tour of New Jersey. Three pages list the songs and venues from that tour and there are five pages of short bios on some of the Jersey Shore bands many of whom appear in the photos with Springsteen.

Almost all of these photos have never been published before and in a few instances you can understand why. The book takes the view that quantity is better than quality and shows us for each guest appearance what must be the entire roll of film the photographer shot including some not so hot photos. Most of the pictures, however, are very good and a few are down right amazing in the way they capture the spontaneous magic of rock 'n' roll that develops when Bruce makes a guest appearance. Still the work would be twice as powerful if it were half its size with the best of the lot showcased. But that's just quibbling.

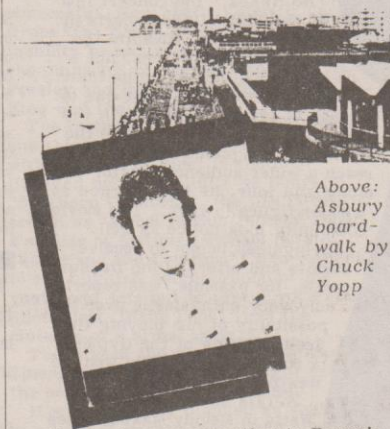
The biggest problem with the book is the quality of the printing. Yopp paid for the printing by selling his car and despite his good intentions his printer screwed him over--many of these pictures would look simply fantastic with better reproduction.

Despite all this, for the big Bruce fan who saw some of these shows, or for those who were not so lucky, this book gives us a great inside look into a Jersey boy back on his home turf, and hence, gives us another important perspective on Bruce Springsteen.

"Seascapes" is not per se a book about Springsteen but it shares his same turf and the 39 brilliant photographs that are reproduced here give



Above:
Asbury
Park
1983 by
Joseph
Paduano



Above:
Asbury
board-
walk by
Chuck
Yopp

another unique perspective to Bruce's roots. Photographer Joseph Paduano has a wonderful eye and great technique--his main effort here is to give these modern photographs a timeless look through diffusion. With his subject matter being the lost shore and its ancient residents, the technique works perfectly. This is a beautiful book and our choice for Bruce's next lp cover.

("Bruce Springsteen: A Photo Discovery" is available for \$28 postpaid in the US and \$35 postpaid overseas from Greetings, PO Box 107, Asbury Park, NJ, 07712. Allow 6 to 8 weeks delivery. "Seascapes: A Collection of Photographs of the Jersey Shore" is available for \$10.95 postpaid from Joseph Paduano, 14 Heidt Avenue, West Long Branch, NJ, 07764. Allow two weeks for delivery.)

OTHER PUBLISHING NEWS: Coming soon from Plexus Press in England a book titled either "Streets of Fire" or "Bruce Springsteen" by Backstreets subscribers Patrick Humphries and Chris Hunt. Also this fall watch for "Bruce Springsteen: The Illustrated Record" by the Editors of Backstreets Magazine--the first complete discography including a complete song list, complete concert list and discographies from every nation to release Bruce Springsteen recordings.

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BRUCE AND HIS OFFERS IN MOVIES

Bruce Springsteen has been offered major movie roles from "Eddie and the Cruisers" to remaking "The Wild One" —how long will he turn them all down? By Jan Willis

"Onstage he's like an exuberant but dreamy montage of every roll & roll and film star whose picture ever graced your wall: Montgomery Clift, James Dean, Elvis Presley, Al Pacino, Robert DeNiro, et al. The collective resemblance is uncanny. Now that he's conquered rock & roll, can the movies be far behind? (Those close to him say he's thinking about it.) Bob Dylan figuratively replaced James Dean, and it's a better-than-even bet that Bruce Springsteen could succeed both of them."

—Paul Nelson
Rolling Stone, 7/13/78



Brando: Is Bruce the new "Wild One"?

With his legendary charisma and talent, Bruce Springsteen has always seemed like a natural for the movies as well as music. A transition to film roles would appear to be a logical step for him to make.

Other rock figures—Dylan, Jagger, Bowie, Bette Midler, Sting, Neil Young—have tried the movies, with varying degrees of success. Such a move by Springsteen, with his stage presence, would seem almost inevitable.

Certainly such an idea has already generated much interest among moviemakers, friends and fans alike. Yet, to date, Springsteen's only film appearance has been in "No Nukes," the concert film of the 1979 MUSE concerts in New York City. Despite the film offers made to him, not a single one has yet to be taken. Why? It's certainly not due to a lack of trying. Along with the success of "Born to Run" came the exposure Springsteen needed to reach a wider audience. After that album and tour, he had emerged as a major figure in rock. The movie community took notice as well.

Springsteen began to receive scripts and offers. Dino DeLaurentis, for example, was reportedly very enthusiastic over the possibility of him playing the lead in "King of the Gypsies," a role that eventually went to newcomer Eric Roberts.

A 1978 story by Michael Watts in Melody Maker, notes that during the 1976-77 lawsuit period, before the "Darkness" sessions could begin, Springsteen turned down every script offered to him, believing "that his first allegiance was to rock 'n' roll."

One example involved Milos Forman, director of "One Flew Over the Cuckoo's Nest" and "Ragtime." Clarence Clemons had accepted a small supporting role in famed director Martin Scorsese's "New York, New York," and Springsteen was at the premier of the film as was Forman. Both men were coincidentally in the same elevator, and Forman recognized Bruce. Enthusiastically approaching him, Forman offered Springsteen a role in the upcoming "Hair." Springsteen, however, declined.

The "Darkness" sessions began in June 1977, though with Springsteen's famous single-mindedness and perfectionism, the album was not released until May 1978. It was obviously worth the wait, and the tour that followed confirmed the belief held by many that Springsteen is the greatest rock artist of his time. The next

album was eagerly awaited, and the initial recording sessions for it went so well in early 1979 that Columbia predicted a September release date.

But a motorbike injury to Springsteen in April delayed recording, and in fact his only 1979 release would be on the "No Nukes" set. According to Dave Marsh, the delay and the inaccessibility of Bruce, while in the studio, to the media and the public, led to many "wild tales" being told about his plans. He was supposedly making "screen tests for at least three movies and to have approved a script based on 'Racing in the Street.'" All just rumors, according to Marsh.

Rumor or not, one story which received much attention in Playboy (March 1979) at least sounded believable, as it was based on the premise of a movie being made from Springsteen's own music:

"Ever since he made it big, Bruce Springsteen has been hit with movie offers, all of which he's turned down for one reason or another. But recently, an old school chum, who also happens to be a writer in Hollywood, approached Bruce with an idea to do a film built around the songs in "Darkness." "It's sort of a 'Saturday Night Fever' with drag racing instead of disco dancing," says Robin Keats. "It takes place in Asbury Park after high school graduation. A guy, a loner, decides to stay, and his only es-

"Springsteen has expressed interest in a movie role, if it's a rock 'n' roll movie, that's the main criterion; like all the James Dean pictures are great rock 'n' roll movies."

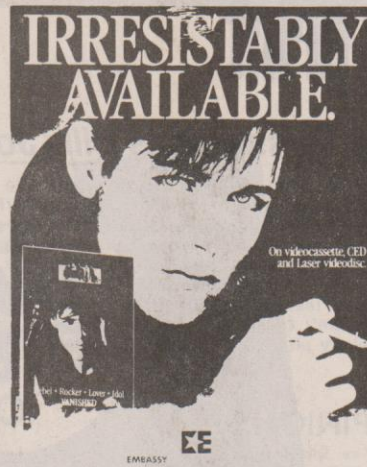
cape from a routine existence is drag racing. He's King of the Strip." The idea is to have Springsteen star in the film and to use his songs in the same way music was used in "Easy Rider." The word is that Springsteen is very open to the project, now in early development stages.

It may have been another "wild tale," and the idea was certainly never realized. But it would have been consistent with the one film idea that has interested Springsteen—it would have been a rock 'n' roll movie, and it would have been based on his own music. As Michael Watts reported, Springsteen has expressed interest in a movie role "if it's a rock 'n' roll movie, that's the main criterion; like all the James Dean pictures are great rock 'n' roll movies."

Along those lines was the subsequent rumor that Springsteen would be starring in a remake of "The Wild One." But as Paulo Hewitt reported in Melody Maker in 1981, after the first Springsteen concert in London in six years, that Springsteen "trashed such rumors.... Certain that he would never be able to match Brando's performance (he looked like busting a gut at the mere thought)." Bruce displayed a slight interest in the



Montgomery Clift and James Dean: Will Springsteen follow in their footsteps?



Bruce was irresistible but not available.

idea of making a film, but only if the film concerned itself with the subject matter of his songs." Indeed, Playboy reported in May 1981 another proposed project that never made it off the ground was a film based on "The River".

Despite Springsteen's position on what type of movie would interest him, the offers have not stopped. And the list of might-have-been movies continues to grow. The two most recent ones are 1983's "Eddie and the Cruisers" and "Swing Shift," scheduled for release in the summer of 1984.

Springsteen was apparently sent the script for "Eddie and the Cruisers," but he never got back to the film's director and cowriter, Martin Davidson. Davidson told Rolling Stone that there was great interest initially in Springsteen, when the project needed financial support to get off the ground ("If you get Springsteen, Paramount would be interested."). But Davidson said that he felt it was best that Springsteen turned the role down. Whether that's sour grapes or not, Davidson argues that if he had taken the role, the movie would "have shifted from being the Eddie Wilson story to the Bruce Springsteen story. I didn't want that to happen," Davidson said. The movie has received mixed reviews and whether it's a ripoff of Bruce or a homage depends on your point of view.

The latest film offer to be made to Springsteen has been "Swing Shift," a 1940s era comedy-drama directed by Jonathan Demme ("Melvin and Howard," "Handle with Care"), which is set for release this summer. Set during World War II, the story centers around women back at the home front, working on an assembly line. Searching for love and comfort, Goldie Hawn's character meets a "hip, sexy trumpeter." That could have been Springsteen, but instead will be Kurt Russell.

As reported in The Movies (August 1983), Goldie Hawn and Demme wanted Springsteen to play the male lead opposite Hawn, described as "a hot rebel in a time that wasn't yet ready for him." But as The Movies reported, "Springsteen turned it down, and they met with Kurt and that was that."

When the movie is released, we can at least imagine what Springsteen would have done with the role, and it seems somewhat of a shame that all we can do is to imagine.

While we're only left to imagine what Springsteen on screen might be like, we already know his music makes great soundtrack material. Four of his songs were used in "Baby, It's You" and "Hungry Heart" appeared in last year's

hit "Risky Business" (it was omitted from the recently released soundtrack though).

It's interesting to note that at least two more movies originally intended to use Springsteen's music: "American Pop" (1981) and "Streets of Fire," scheduled for a summer 1984 release.

"American Pop," Ralph Bakshi's ambitious animated history of 20th century America through its music, utilized more than 40 songs to tell its story. The film received mixed reviews and one critic made a telling point on how he felt the movie could have been more successful. New West's Kenneth Turan wrote "the film is lessened by Bakshi's inability to secure releases for two of the pinnacles of American rock, Elvis Presley and Bruce Springsteen, the King and the Boss...."

The inability to secure permission is one thing--the recent turn of events with "Streets of Fire" is another. Directed by Walter Hill ("48 Hours," "Southern Comfort"), the film is described as "a rock/action/fantasy about a soldier of fortune (Michael Pare of "Eddie and the Cruisers") who returns to the blighted neighborhood of his youth and sets out to rescue rock star Ellen Ains (Diane Lane) from the clutches of a street gang."

The title of the film came from the Springsteen song and one might expect the soundtrack to use the tune.

It was originally planned as such but in a turn of events that would challenge Ripley, the Springsteen song has been dropped from the film. An article by Jack Mathews in USA Today (January 18, 1984) provides the details: With the urging of the record division of MCA, which plans to release the soundtrack album, Universal has decided to change the original ending of the picture and replace Bruce Springsteen's title song. In its place, unbelievably, will be a new song by Jim Steinman--better known for being the brains behind Meatloaf.

According to Joel Silver, the film's producer, there was a clear need to switch from Springsteen to Steinman. "The Springsteen song is a little dated," he said. "We want to end the movie on the same energy level we open it." "Streets of Fire" has a June 8th release date and several million dollars will be spent to advertise it to the "Flashdance" audience.

The future possibilities of a film career for Springsteen seem very uncertain, with the devotion he has to his music. And such a move would, perhaps, be a mixed blessing. For with the care he gives to his album releases

(six in 11 years, only three in the last nine years), any hopes of seeing him up on the screen has a potentially bittersweet taste to it. One has to wonder what toll the time away from his music would take on the frequency of future releases.

Yet it is tempting, for his appearance in "No Nukes" was, as noted film critic Andrew Sarris wrote, "electrifying." And in regard to any film based on his own music, the success of finding a director who would share Springsteen's vision would offer many possibilities for a film.

John Sayles perhaps. Scorsese certainly. From "Mean Streets" (especially "Mean Streets") to "King of Comedy," Scorsese's world vision would offer Springsteen the perfect director to work with.

It's hard not to think of Elvis Presley when considering Bruce's film future. Springsteen has followed in Elvis' wake--he's been appointed the crown of rock 'n' roll since Elvis' demise and eventually that leads to film. Elvis' experience with Hollywood was less than favorable--and perhaps this has helped keep Springsteen away.

In the near future though we'd hope that the lure music videos have had on film directors can perhaps offer Springsteen a chance to experiment with film--and provide his audience with at least a brief opportunity to see him on film more often.

We can always hope. If dreams came true....

Jan Willis is a writer, and a Springsteen fan, from Tupelo Mississippi.

MOVIE QUIZ

Surprisingly, many of Bruce Springsteen's songs also serve as movie titles. We have uncovered 16 song titles that are also titles of either movies or television films, including 1984 releases. This is counting songs from all six of Springsteen's official albums (not the 1984 album though) plus unreleased songs written by Bruce.

The quiz: Send us the 15 song/movie titles before May 15th. To help you out here's a hint: one is from "Greetings," one is from "Born to Run," three are from "Darkness," four are from "The River," two are from "Nebraska" and five are unreleased songs. The winner wins a Backstreets t-shirt, a Nebraska promo poster and all kinds of other neat stuff. Remember May 15 is the deadline. Best of luck!

In print

The Boss versus Billy Joel

Here's an interesting mix of clippings. To the right: An ad plugging the Mastersound pressings; below left, an article by David Barry, a loyal subscriber and a Boston lawyer, on Bruce vs. Billy; lower left, a great French comic that prominently uses Springsteen as a character (we'll publish the entire comic later); and below right, the UK mag Sounds' September 25th review of "Nebraska." Several of our UK readers felt that our last issue implied that the British press had always hated Bruce which isn't true--they loved "Nebraska" and gave Bruce's 1981 UK tour generally positive reviews. Thanks to the many contributors this issue.

OPINIONS

Joel vs. Springsteen

High Court holds the 'Boss' is the greatest

CHIEF JUSTICE ROBERTS: This is a just action suit brought by the Estate of Mr. William "Billy" Joel against the Estate of Mr. Bruce "The Boss" Springsteen seeking a declaratory judgment that the music of Mr. Joel is superior in quality to that of Mr. Springsteen. The latter court dismissed this action as unprovable because it involves questions that might best be left to the jury. The court has those with a better working knowledge of and feel for contemporary music, such as rock critics and teachers. We reverse. The determination of this case requires no special skills that are not in this court's province. It is as clear to us as it must be to anyone whose auditory capabilities are unimpaired: the Boss is the greatest. Mr. Joel, on the other hand, is better than Bruce Springsteen, but not so good as Gary Lewis and the Playboys.

Plaintiffs allege that Mr. Springsteen's music, while admittedly vociferous, has "limited and true" subject matter such as fast cars, urban scenes (especially at night), and women named Wendy, Sandy and Rosetta. They claim that "Born to Run," which defendants can't find a great rock song, is about nothing but workers and that "Badlands," another famous Springsteen song, has no more than a few lines about a woman named Marie. The plaintiffs further argue that while Mr. Joel's music is "contemporary and eclectic," Mr. Springsteen's is "narrow, dull and boring." Finally, they charge that the Boss is from New Jersey so his music can't possibly be as good as that of Mr. Joel, who is from New York.

Though it is true that the Boss is from New Jersey, he is nonetheless an intelligent and hardworking man. He is the classic case of a man rising above his beginnings. Like most great artists, he has used the unfortunate conditions of his birth and background to great effect in his art. He has his background behind him with the raw materials for many of his works. The plaintiffs contend that Mr. Springsteen is limited to these urban subjects and only those with similar backgrounds can enjoy his music. Of course, it need not be said that Joel fans, too, are probably unable to understand the use of symbolism and metaphor as art, but for the more literate members of that banding set we're compelled to point out that it is as accepted practice of artists to develop general themes through the expression of seemingly narrow concerns. For instance, Miles Davis is not about feeling, nor is Beethoven's Fifth about the construction and maintenance of walls. These surprisingly great works are technical and "narrow" sources to illuminate broad artistic themes. In the same way and, we hold, with the same artistic success, the Boss employs the theme and the construction of the street to explore larger themes such as alienation, faith, love and, yes, women named Wendy, Sandy and Rosetta.

Plaintiffs, at oral argument, contended that Mr. Joel's songs show a wider range of concerns, and are of more varied interest than Mr. Springsteen's efforts. We find that Mr. Joel achieves this effect by his unfortunate habit



Some folks like to get away. Take a holiday from the neighborhood.

Up a flight to Miami Beach or to Hollywood.

I'm taking a Greyhound on the Hudson River line.

I'm in a New York state of mind.

I want all the music in their fancy cars and their limousines.

Boys high on the bushes under the overpasses.

But I know what I'm needing and I don't want to waste more time.

I'm in a New York state of mind.

from New York State of Mind.

Homegrown Music and

Ten Feet Under (BMG)



But, for good, back in a long while here.

Meet me in the fields out behind the dunes.

You hear the stars are telling you not to go.

They made their choices and they'll never know.

What it means to stand in front of the

What it's like to love and the

to prove it all night.

from Bruce in All Right.

Bruce Springsteen (CBS AP)

of consciously following cultural fads in his lyrics, and while this leads "relevant" to his music for a month or two, he never successfully transcends his trendy concerns. Mr. Joel, like the Boss, uses urban settings, but he doesn't let the artistic imagination make anything more of them. His songs remain isolated and unconnected, being no more than a series of literary one-liners, while the Boss's work forms a magnificent and subtle tapestry, constructed with intricate detail and bold, broad strokes.

We would be remiss were we not to make final remarks regarding the artistic integrity of the musicians whose names are joined in issue today. We would find it easier, as a matter of law, to excuse Mr. Joel his deficiencies of talent were he not such a blustering, pretentious fellow. He lacks the integrity of Mr. Springsteen, a similarly gifted musician who has the two qualities Mr. Joel most severely lacks: humility and a sense of humor. The

Boss, on the other hand, is a tower of integrity, giving his all every performance, delivering on every promise and refusing to adapt his music to conventional safe standards.

We do not reach strictly the question of which of the two is the better performer because this was not raised in the submitted briefs or oral argument. However, we do suggest that anyone who alleges that Mr. Joel is in the same league as the Boss in this regard faces the very real possibility of being declared incompetent by the court and having a guardian appointed to oversee his or her affairs.

The plaintiff must be reversed and the cause dismissed. It is so ordered.

This case was reported by David Barry, who has a B.S. in Law from the University of New York at Albany.

JOHN F. BARRY, NEW YORK. The two were slashed and he almost crashed, but he survived to write this piece.



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Bruce on the loose..

BRUCE SPRINGSTEEN
"Nebraska"
(CBS CBS 25100)

IN THE REALMS of passionate rock anguish and teenage dreams, clarity of direction rises lower than colour of socks in conveying the torment and intensity of broken-hearted disaster. I mean, anyone shattered by a cancerous death of romance has no damn business singing in tune: (Martin Fry take note.)

Bruce Springsteen therefore has a natural advantage with his tortured lyrics -- he ain't no choriboy soprano, for sure! His ability to make "voergGGHHHH" mean "please don't leave me, I can't live without you" and to express unequivocal and infinite passion in a mere "oh-argh" is unparalleled in the history of sore throats.

Whichever way you look at it, Bruce Springsteen is one hell of a soul singer!

Welcome, then, to this, the naked Bruce artefact. Stripped of the metropolitan layers of rock classicism that makes such powerful songs as "Born To Run" and "Candy Room" into full-blown anthems of noise, Springsteen walks out on the E Street Band (only temporarily) with just a harmonica slung

round his neck, a guitar in one hand and a bunch of new tunes.

The whole deal sounds like a return to basics, capturing the rough, natural feel of the songs with no embellishments. Or depending on your view it sounds like a bunch of demos. Whatever, it's fascinating listening, a new perspective.

Overall, the songs tend to merge into each other, beginning to sound similar, with their recurring themes of cars, the highway, breaking the law for one's principles, the working week and love fated to be lost.

The musical arrangements and backings range from straight acoustic balladry through r'n'b to the spirited brand of rockably displayed recently by Alan Vega on his

solo album. In that sense, the tunes/melodies/arrangements are at once both chaotic and obvious, echoing established styles of music from country onwards, picking out influences from Woody Guthrie, Hank Williams, Presley, Dylan, Leonard Cohen, Tom Waits and John Fogerty.

The word country is doubly important, emphasising Springsteen's love of authentic geographic references, as on the title track as well as Atlantic City and the mournfully defiant "Highway Patrolman", the album's stand-out lyrical tale concerning a no-good brother and a question of family loyalty, avoiding the needless outlaw romanticism to which his songs are often prone.

Springsteen's characters may be just ordinary working people, but they have pride and determination.

As "The Postman" Joe Roberts says "I always done an honest job as honest as I could". This album has a heart as huge as the great American dream. And it's pumping...

JOHNNY WALLER



Off the wall



One of the very finest Springsteen posters surprisingly came to us from Penthouse Magazine, a publication not usually known for its rock coverage. Back in 1975 however, Penthouse decided to go into the poster business and they published a series of poster magazines that included large full color posters of superstars along with biographical information and a few other color pictures of the star. Bruce's was number 5 in the series and in 1975 when it was published it was one of the better biographical sketches available. Here's the cover--the inside poster is another nice stage shot and several other original shots are also included.

BACKISSUES BLOWOUT!!!

Backstreets' warehouse of backissues has been seriously depleted and we're now down to only a few issues remaining on almost all of our back issues. Many issues are now completely soldout and many more will be gone within the near future so now is your last chance to pick up some of these valuable collector's items. Issues #1, #2, #3, #4, #5, #6, #7, #11, #12 and #13 are now completely and totally soldout. Soon most of the other early issues also will be gone and will command collector's prices on the market (issue #1 sells for upwards of \$100 already). We have new prices on the few remaining backissues but we're still offering for a limited time the same great deal on these backissues — buy four and get one absolutely free! That's like getting 20 percent off these valued collectors' items. Buy eight and get two issues free; buy 12 and get three issues for free and so on. But all issues are now in limited supply so order soon before all issues are soldout! (If we're soldout of an issue you order, you will get a refund check.)

		
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